

## THE ART-JOURNAL.



LONDON, APRIL 1, 1851.

## THE GOVERNMENT SCHOOLS OF DESIGN.

## SIGNS OF PROGRESS.—THE EXHIBITION AT MARLBOROUGH HOUSE.

"We are now so far advanced beyond the age when the principal, leading, important mathematical discoveries were made, and they have become so much matter of common knowledge, that it is not easy to feel their importance, or be justly sensible what an epoch in the history of science each constituted."—DANIEL WEBSTER.



The influence of the Government Schools of Design is so slowly but so steadily and so generally spreading itself over the country in its infallible progress, that it is not difficult to overlook the real value of these schools, and hardly probable that the revolution which they are gradually effecting in the Art-manufactures of this country will be justly appreciated.

That they are effecting a revolution in the taste of this country, such displays as that now to be seen at Marlborough House must convince all those conversant with the nature of the designer's art, as until lately practised amongst us—a mere abortive plagiarism, or an unmeaning traditional mechanism, perpetuating forms and phantasms displaying not more skill in their execution than there was purpose or beauty in their conception: orthodox French mixtures, the designer's heirloom from the days of Henri IV., for papers and carpets; Rococo scrolls for lace; Persian pines for shawls; and Chinese willows for pottery. Such were the creations which filled the designer's repertory before the days of Flaxman; and such are the models he has almost religiously adhered to, with but little wavering, nearly ever since the days of that great innovator.

Thanks to the Schools of Design, this can no longer; it has already ceased to be so; and although it may not be easy to establish the exact era of this new epoch in design, whether the schools are a cause or only a result, the future will be inevitably at their disposal, and on them will be the responsibility, and not the less so because they are forcing their recognition on the public. That this is no mere assertion, the several beautiful specimens of manufacture now in Marlborough House bear witness; and many more, about to be exhibited in Hyde Park, will bring a still stronger testimony to the efficiency of this institution.

These exhibitions are the schools' own refutation of the vain outcry about their impracticability. Certainly impracticable they were to those wedded to the old mechanical routine, because they are essentially opposed to it; for their very motive was to supplant it by the genuine practice of Ornamental Art. Woven, printed, and some other fabrics, less dependent upon established mechanical processes, are now experiencing the invaluable benefit of the influence of the schools, by the aid of ornamental knowledge, artistic skill, and taste. It will perhaps take another ten years before their influence is general in any very great degree; for many old inveterate habits must yet decay, and much old pattern stock be literally worn

out, before there can be any place for the reformed system: the two can certainly not work in harmony.

Although students at the schools must be looked upon as in a state of pupilage, and theoretical justice would extend considerable indulgence in the consideration of their efforts, no such indulgence is in the least required in the case of the advanced pupils, who are exhibitors in the present exhibition of Marlborough House. So far is this from being the case, that in several departments of manufacture, more especially lace, carpets, table-covers, silks, muslin, and cotton prints, and some others, there are not many specimens of manufactured goods, English or foreign, that can compare in design with some of the patterns now displayed in this exhibition. In other departments there has not yet sufficient encouragement been held out to the students to venture to exercise their skill upon them; and it is quite natural and wise that they should make their practical essays in applied design, in such branches as they are most likely to meet with a purchaser.

It is extremely gratifying to meet in this exhibition with many manufactured articles, of which the patterns were exhibited at Somerset House last year; and this is a palpable proof of the reciprocal benefit, both to the designer and the manufacturer, of these exhibitions.

There are some designs in the present exhibition, which amounts to absolutely a surprising display in some departments, that are equal, if not superior, to anything of the kind that has been yet manufactured in their respective departments. And there are many more highly creditable to the young designers who have produced them; and if in these, in a few instances, certain trifling practical conditions, generally closely adhered to, may have been overlooked, or economy in the process of manufacture is not sufficiently attended to, to admit of a remunerative reproduction, the designs themselves evince so much intelligence in the designer, that it would require very little explanation on the part of the manufacturer to point out these defects, and secure their correction in future attempts, if not in that particular example. It is not to be supposed that an intelligent student would repeat defects once pointed out, and no lesson is so well remembered as that which is bought by experience; such defects, where they may exist, are however not defects of ornamental knowledge, but mere practical inexperience inseparable from a state of pupilage. The designer must certainly know what the manufacturer requires, before he can meet his wants, but different manufacturers, employing different machinery and processes, exact different conditions; these must be learnt either in the factory, or from intercourse with the manufacturer. The conditions might easily be briefly stated in the offer for competition at the schools; if the manufacturer can clearly define them, the intelligent student will have no difficulty in understanding them.

This readiness of comprehension is one good result already accomplished by the Schools of Design; and in the opinion of one of the principal lace-manufacturers of Nottingham, it is a great result: he says that designers, those who have attended the schools, can now perfectly understand what he requires, and meet his wishes with the readiest intelligence, which, he says, was formerly eminently the reverse; *he could not make his designers understand that quantity of work was not quality.*

Even this is something for the Schools of Design to have accomplished, but they have done much more, and will still do much more; and with a better acquaintance with them, on the part of the manufacturers, they cannot possibly fail eventually to have an important influence on the industry and commerce of this country.

That the manufacturers should be acquainted with the good designers, is a very important matter; and these periodical exhibitions are, perhaps, the best means of bringing about so desirable an end, because, unknown to our manufacturers, their very existence is ignored. To seek abroad for designers is the rule, not the exception; a faculty for design is not a home

produce, it seems, in the opinion of the orthodox arbiters in these matters. The productions of men receiving some eighteen shillings a week, whose whole experience has been within the factory walls, where certainly they may learn mechanical conditions, are compared with the most successful and well-paid works of the French, who have had the advantage of their gratuitous drawing-schools for a century and more, and thus is taken the measure of England's deficiency; the whole body of English designers is decried as widely inferior.

Among all the differences which have arisen with regard to the Great Exhibition of this year, there seems to be one point on which all seem to be almost unanimously agreed, that is, in the decided inferiority of English designers. This is unjust, as the present exhibition sufficiently shows, though composed entirely of the works of incipient designers only, for such they may be considered as long as they are pupils. Our manufacturers should at least modify their censure to the ordinary average employed in their own factories, men well up to mechanical processes and conditions of manufacture, but who have not had the advantages of a thorough education in Ornamental Art, and, therefore, cannot possibly compete with the educated designers of France. But, to recur, once more to the old story about practicability, the best paid designers in this country are generally French, not because the French designers are more familiar with conditions of manufacture, but purely because they have established a reputation for a knowledge of ornamental design, which we now trust the English designers are likewise doing by the aid of the Government Schools, and we hope that the present exhibition of the works of the pupils of the schools will materially aid in their establishing such reputation, and, at the same time, reaping the fruits of it in those departments to which they have so successfully turned their attention—let them reap where they have sown.

There was a time when the employment of a student of the Schools of Design might pass for a generous effort of patronage; that time has gone by; the manufacturers will now be consulting only their own interests, by applying to those schools, male or female; and in some departments of female attire, the female school displays even a marked superiority over the male. It is now, we repeat, no longer a question of patronage, but of mutual material interests. The schools are now asserting that position, which they might indeed have taken long ago, had more of the generous patronage alluded to been extended to them in their earlier years. However, the whole is a question of supply and demand; a man would not cross the seas for what he could get at his own door if he were aware of it; and it is a commercial fact that every good market will sooner or later draw good customers. This is proved by the relative position of the French and English designers of the present day. The Schools of Design are in fact themselves but the fruit of an agitation got up on account of the superiority of the French in nearly every market of the world, simply through their advantage in possessing these very institutions. Yet notwithstanding our schools arose out of this *a posteriori* argument in their favour, itself a proof of the superiority of the education system over the mechanical, they have been steadily plodding on in their course, almost entirely unknown to, and unsupported by the great body of our manufacturers, for whose especial interests they were established, and who are still continuing the same system of procuring their designs as hitherto; and yet are complaining as loudly as ever of the inferiority of English designers—designers whom they have not tried, whom indeed they know not. We therefore entreat our manufacturers to make now some slight acquaintance with them in Marlborough House, and we especially direct their attention to some of the designs of the female school, which we will specify presently, for this designing opens a new province to female labour, which deserves every possible encouragement, not only because the fields of female industry are so few, but also because it is very evident from this exhibition, that there



are certain departments in which ladies are better qualified to excel, than the designers of the ruder sex.

With such things before their eyes, surely none but the blind, or the maimed (in judgment) can now sit down and write flippant tirades about impracticability. It was observed in one of our leading daily papers not many weeks ago, that the fact of there being still six hundred designers employed by the manufacturers of this country, who have never attended the Schools of Design, is a glaring proof of the impracticability of the schools. Now is it not rather a proof of inveteracy of prejudice?—and it seems to be the glaring fact which accounts for our still constant general inferiority in ornamental manufactures when compared with either France or Germany. In France and in Germany all the designers are pupils of the public schools, but here many manufacturers themselves sanction the absence of their designers from the schools, because they do not happen to be the pursuers of their own notions and prejudices which they imagined they would be.

Time, however, will change these things in due course; and let the designers who imagine they can dispense with a systematic artistic training by virtue of mechanical, or, what they are pleased to call practical, qualifications, beware lest better educated class supplant them in their occupations, by mere force of superior fitness in the development of the interests of the manufacturers themselves. The school and the factory are essentially different, what is learnt in the school is applied in the factory; they bear, in fact, the relation of genus and species; the school supplies all general knowledge, its especial application only can be learnt in the factory. In speaking of this matter of manufacturing patronage and practicability, we may venture to illustrate a species of abuse by which the schools can certainly not very much profit, if they do not suffer; that is, the doctoring of designs to suit what is imagined to be the public taste, or the manufacturer persisting in perpetuating his own taste under the infatuation that it is the taste of the people. We will illustrate this by borrowing an anecdote from those popular "Household Words," which are now circulating weekly over the land; and we can vouch for the main truth of the story, having also heard it from another source to be relied upon:—

"A great manufacturer, with whom our firm often has large dealings, dined with us last week. He knew of these schools, and showed us a beautiful design for a carpet which he had obtained from one of them, in which the colours were all finely harmonised. 'It will sell very well,' said he, 'after I have altered it a little to my own taste.' 'Why, what will you do to it?' I inquired. 'I must vulgarise it,' said he, touching my elbow; 'where they have put gray I shall put scarlet; and where you see purple here, I shall put green and yellow, or such like!—Another manufacturer, whose warehouse I was visiting only the other day, showed me a table-cover of a most chaste and handsome design; a broad, rich, gothic border, with a dark centre quite plain, which, of course, made the deep border look all the richer. 'This is very good,' said he, 'but we always like something catching in the centre. I shall have a good bunch of peony roses and tulips, or something of that sort, for the middle!'"

This is a very common plea, this of the manufacturer catering to the public taste; but might it not sometimes occur to the manufacturer that he was under the slight mistake of accrediting the public for his own peculiar taste. Were it even otherwise, is it reasonable, in it just, to attempt to reduce taste to the low level of the vulgar, rather than strive to elevate the taste of the people to the higher standard? The schools may well find it difficult to influence general taste, if the wider spread manufacturers are working in an opposite direction.

In the present exhibition, practicability, if not the popular taste, is one of those points which has been specially attended to; the predominance of certain classes of design, and nearly exclusively in the flat, is due not only to the nature of the manufactures, but to the very

great preponderance of these manufactures in the public demand, and not to any neglect of others on the part of the schools. The merely expectant designer will naturally turn his attention to that species of pattern which combines the greater probability of sale with the least pecuniary outlay to himself; we have, therefore, here no display of models or drawings for elaborate iron work, or cabinet work, and little in the way of bronzes, or brass-work, or plate; but nearly every other department of ornamental manufacture is represented with more or less success, all promising well for the future.

However, the development of ornament is certainly of the natural and geometrical classes; of the historical, in its infinite varieties of forms, there is little beyond a few Gothic and Saracenic designs. This, though to be regretted, is not very remarkable; a skilful practice of the styles requires a long apprenticeship, and more experience than the generality of pupils can possibly have had; there is, further, no specification of styles in the prize list, the distinctions being merely general, that is, conventional or natural ornament, which, together with the present popular tide in favour of natural ornament,—a modern reaction, likely to lead to as much mannerism as any vagaries of former times,—sufficiently accounts for the general predominance of foliage and floral ornament in the present exhibition. As it was not nearly so much the case in the last exhibition, we must look upon the circumstance as accidental, arising from several causes. There are several branches of manufacture, for which a conventional treatment of flowers is particularly well adapted, and to which natural groups are likewise applicable, and these are the things that an embryo designer, or one whose taste is only in part developed, is extremely likely to dwell upon; but a partial development of one class of study cannot be the object of any school professing to give universal instruction in its department of knowledge, nor is this the professed or practical tendency of the Government Schools. A thorough development of Ornamental Art in all the varieties of expression, as it is handed down to us by past ages, is not a matter to be at the fingers' ends of students of a few months, or, at most, of two or three years' standing; however, the good time is coming, and the fine development already displayed in the natural, or first stage of ornament, is an earnest of what the future will bring forth in native design. We are not comparing the school with what is now out of its precincts, but with what may be, in time to come, through its influence; compared with what is developed independently of it, it is already transcendent, and henceforth must itself be the main source and support of all improvement in Ornamental Art in this country. Foreign competition will soon be a matter of no moment to the English designer, and it would be disgraceful were it not so.

We will now take a closer survey of this Industrial Exposition; still we propose only a general review, as our object is to consider the schools in their relation to the country, not to balance mere individual degrees of cleverness. The visitor will find disposed, in some ten or twelve rooms of the upper floor of the Royal Palace of Marlborough House, above 3000 drawings, paintings, and models, the work of the students of the Government School of Design in Somerset House, and its eighteen branch schools at Spitalfields, Coventry, Birmingham, Stoke, Hanley, Manchester, Huddersfield, Leeds, Sheffield, York, Newcastle, Nottingham, Norwich, Glasgow, Paisley, Dublin, Cork, and Belfast. These nineteen schools number 3480 pupils, the number of works of art sent by the several schools for exhibition was nearly 10,000, and more than three-fourths of them the production of the Head School, Somerset House, all executed during the last twelve months. The great mass of these drawings, paintings, and models, are, of course, practical studies; but 214 applied designs, or patterns, are exhibited by the branch schools, 104 of which are from Spitalfields, and 427 of such designs are exhibited by Somerset House, including those by the female school.

The extent of the influence of these schools may be in some measure conceived by the vast

amount of artistic exercise here disclosed; these 10,000 works being only a portion of the efforts of a single year, of which, however, not a single one would have existed but for the establishment of this government institution. In these works, then, we have a palpable proof of their influence; but there is a more subtle influence, destined perhaps to be not less pregnant with future consequences than those more material results; we allude to the general impressions of the valuable collections of ancient casts, which nearly all the schools possess, and which already constitute so many local museums of Art in places where ancient statues were scarcely ever or seldom even heard of, and their renowned beauty an incomprehensible fable.

In the first room (A) are disposed the exercises of the head school in the class of Form; thus the results and the system of the schools are both made manifest by this exhibition. Some inquisitive visitor might, in his simplicity, inquire what can a display of naked bones and muscles, in the form of ancient statues anatomically rendered, have to do with ornamental beauty; but by such exercises as are here displayed, and they are, many of them, admirable, the student most readily acquires that command of hand and precision of eye which eventually enable him to carry out in practice those beautiful arrangements and proportions of lines, suggested by the great examples of Ornamental Art of former times, which are held up to him as patterns, on the principle that the greater comprises the less; and they give the additional advantage of the ability of introducing the human figure into ornamental groups, when desirable: but, besides the great mechanical facilities thus acquired, a very material elevation of the judgment in its appreciation even of ornamental forms must inevitably arise from a careful study of the human figure, or, indeed, animal forms either; not only from the unrivalled symmetry and succession of proportions, but from the exquisite fitness of the various forms for their several functions, and thus establishing a system of aesthetical correspondences in the application of strength or lightness to arbitrary figures.

It is by such exercises, after a certain modicum of elementary training in standard ornamental forms, from the flat and from the round, (of which elementary exercises admirable specimens may be seen in Room B,) together with a course of study of the mysteries and practice of colouring, Room C, that the industrious and skilful student is enabled to produce those fascinating arrangements of forms and colours exhibited in the Rooms D and E, in the shapes of carpets, papers, table-cloths, rugs, druggets, hangings, silks, muslins, cottons, chintzes, tea-boards, tables, dinner and tea-services, candlesticks, lamps, lace, and many other articles devised by human ingenuity for human gratification and comfort,—not to mention the immeasurable amount of happiness secured to individuals by the occupation attending their manufacture.

Limiting however our consideration for a moment to the first three rooms, containing the elementary exercises, and those in anatomical and architectural drawing, and modelling and painting, in all their branches, oil, fresco, tempera, &c.; we have an independent compact exhibition of a School of Fine Art, second to none in the kingdom, saving perhaps that of the Royal Academy; and should a great proportion of the students progress even no further than is defined by these classes, the general improvement in taste thus acquired must exert a beneficial influence directly and indirectly upon the community at large, and thus likewise contribute not an insignificant share towards one of the great objects of the schools—commercial advancement. Even those pupils who do not ultimately take up any line of Art, will have so far benefited by the instruction they may have received, as to know that a papier maché table may be very pretty even without a peacock; that a shawl may be beautiful without a pine; and that Chinese pictures of Chinese willows are far from being indispensable to a handsome or even an ordinary dinner service. They will, in fact, avoid these things, and thus aid in improving the demand for tasteful objects, and help to give an inertia

to these and other equally worthy standard favourites of the manufacturers, which will make them disagreeably heavy in the market; so that the evil will cure itself.

Room D., devoted to the Class of Ornament, contains the "applied designs" of the male school, Somerset House. Here are many excellent designs for carpets, druggets, papers, table-covers, trays, lace, prints, &c., by Messrs. Cuthbert, Town, Rawlings, Dresser, Hodder, Slocombe, Ireland, Savage, Kain, Munday, Powell, Harrison, Wigzell, Wills, Blandford, Brooks, Moore, Lanchenick, Alldridge, George, Bell, Estall, and others for whose names we must refer to the catalogue.

Nos. 109 and 110, manufactured paper and design, by E. Ireland, are good examples of the necessity of the *putter on* as well as the designer, paying attention to artistic precision of drawing. This example, which from the nature of the design depends very much on excellence of execution, has evidently suffered from a want of appreciation of delicacy of the forms in the *putter on*; though the leading features may be close enough, there is a want of delicacy in the minuter details, and in the quality of the curves.

It would be a great revolution in our manufactures if these schools did no more than educate the taste and skill of the workers of patterns, or those who actually carry out the designer's idea, without producing even a single original designer; so important is it to a design that it should be thoroughly appreciated in its sentiment and minutiae. And where so many thousand pupils are receiving instruction, it is out of all reason to suppose that these are all intended for designers, or that one-tenth even of those who settle down to Art can be employed as original designers; the great body must of necessity be workmen, and in the sole rearing of a large class of educated workmen, the schools will be conferring an invaluable benefit on the manufacturing interest.

The specimens of lace in this room have a history which should here most certainly be told, as it is an excellent exemplification of the truth and value of the education system beyond all others. All these designs were made for Mrs. Treadwin of Exeter, and nearly all are now being manufactured by that lady or others; and some will be exhibited in the great building in Hyde Park, where, it is to be hoped, for the sake of our school, they will be placed in juxtaposition with similar productions from foreign parts. The history of the principal specimens, those designed for a flounce, is this:—Mrs. Treadwin, an eminent lace-maker, being desirous of exhibiting in the "World's Show," had determined to go to Paris to select a design, or commission some distinguished designer to make a design for a flounce worthy of the occasion, and she is not at all singular in her resolution to select a French designer to display, at the greatest advantage, her English skill in manufacture; but, very fortunately, Mrs. Treadwin listened to the advice of a gentleman well acquainted with the Schools of Design, to take Somerset House on her route, and before going to Paris, see whether she could not procure what she wanted there. She applied to Mr. Burchett, who recommended her to offer a competition to the students; the subject of competition was the flounce in question; and the following pupils entered the lists:—Messrs. Slocombe, Rawlings, Town, Cuthbert, Dresser, Harrison, and Moore. The designs exhibited were the result; Mr. C. P. Slocombe being the successful competitor, (No. 144,) but the whole set offered something so unprecedented in Mrs. Treadwin's experience for general excellence, beauty, and fitness of design, that she altogether gave up her original intention of seeking a design in Paris, and she commissioned some of the unsuccessful candidates to produce some designs for handkerchiefs, a child's robe, and others which are likewise now exhibited.

Now, what is remarkable in these designs, according to common reasoning, is that not one of these pupils had ever attempted to design for lace before; one minute's instruction, or thereabouts, sufficed for the mechanical conditions, and their own training in Ornamental Art steadily developed the designs. It is true,

to be unshackled by the conventionalism of lace designing was to these designers an advantage, for they could thus bring their whole ornamental knowledge to bear without prejudice upon the subject, and they have accordingly developed a new style, or a new variety, which, for symmetrical proportion of detail and general unity of the whole, is unrivalled by any of the earlier styles of design in this branch of manufacture; not even excepting the point lace of Venice of the sixteenth and seventeenth centuries, though some of those might in some situations afford more striking contrasts with their grounds, yet being far inferior in individual merits of design. We trust that Mrs. Treadwin, and others, will continue a connexion so auspiciously commenced.

In Room E. we have the productions of Mrs. McLean's school, in all comprising 458 numbers; and though the last year's exhibition was highly creditable, there is a very great advance evident in the productions of this year. The muslins, lace, chintzes, table-covers, papers, and some others, display the highest excellence; this is particularly evident in the muslin and de laine designs; and from the general delicacy and beauty of many of them, it would seem that the female taste is much better adapted, than the male, for developing what is appropriate in some departments of female costume; for though we have seen so much excellence in Room D., the artists of those works would perhaps compete with small prospects of success with the muslins and de laines exhibited by the Misses Freed, Rees, Ashworth, Madot, Collins, Turner, Rogers, and Mahy; some of which are far superior to the general average of such designs, even of the highest class; and they are at least equal to any thing that has been produced in this department of Art.

It is, however, not only in this department that the ladies have distinguished themselves; the Misses Gann, Palmer, Carey, West, Mills, Partridge, besides others, and some of those already named, exhibit many good designs for carpets, rugs, table-covers, papers, chintzes, lace, &c.; and some of these are exhibited already manufactured; as, printed table-covers and others, by A. Carey; a table-cover and a paper, by C. Palmer; table in marquetry, a lace veil, a rug, and a carpet, by Louisa Gann; a paper, by A. West; an altar-cloth, by A. Partridge; and a painted table on slate, by M. Burrows. These are all valuable encouragements which it is hoped will go on increasing in a compound ratio; for this introduction of a new and so appropriate a province for female industry may, in these days of remorseless competition, prove of incalculable benefit in a social point of view, if we may not consider it, also, as an important new acquisition in Art, by the addition of a new productive feature or new element in taste. There is one fact which strikes us as singular in this exhibition, that there are no designs for ribbons, not even from Coventry; this is a species of Art that we should have expected to find abundantly developed in the female school, and one affording scope for valuable exercises.

In room F., are the specimens from Glasgow, Birmingham, and the Spitalfields schools. The brocaded silks from Spitalfields are particularly worthy of attention; they display skill quite equal to anything handed down to us of the rich brocades of the days of our forefathers. Here are, also, a few notable patchwork designs for counterpanes. Some ladies' names are conspicuous in this department likewise, as Miss H. Branson, and Miss C. Viner; there are, also, many good designs by Messrs. A. Slocombe, Bridges, Estall, Goodier, and others.

The specimens from Glasgow are chiefly exercises in the higher departments of Ornamental Art, and they are conspicuous for careful and tasteful execution; the so called applied designs are few. A composition of flowers in colour, by J. Bainbridge; and another with a vase, by Miss E. Patrick, are the most conspicuous.

Spitalfields, Manchester, Glasgow, and the potteries, make the greater show of the branch schools; but none of them, except Spitalfields, display in any decided manner that development of the peculiar features supposed to be characteristic of the manufactures of their respective locali-

ties; this will doubtless be a matter of time. The general artistic education is unquestionably that more immediately required; where this is thoroughly cultivated, local peculiarities will, as a necessary consequence, follow in due season.

The specimens from the Irish schools in Rooms G and H, give every hope for a steady progress in Ornamental Art, and as general schools of Art these institutions are, doubtless, destined to play an important part in the further development of education in Ireland.

The designs of flowers from the schools at the potteries, both in chalk and in colour, are extremely interesting, and from the great care and excellence displayed in their execution, we may take a general improvement of porcelain-painting as an impending certainty. There are, further, some admirable models exhibited by these schools from plants, and some wine-coolers exhibited by Messrs. Bourne, Birks, Evans & Marsh, which display a high character; and the specimens in all respects promise both in form and colour a prosperous future for the potteries, so far as such a result may be fostered by elegance and propriety of design. There is, however, one danger which may threaten this end, that is preponderance of mere floral design, which, though one beautiful form of ornament, must be in great part conventionalised to completely satisfy a cultivated taste, or otherwise it is only a simple substitute for an elaborate Art, and a mere veil of ornamental ignorance.

The Manchester is the largest exhibitor of the branch schools, and the specimens include many admirable designs for the staple fabrics of the place, and some actual fabrics. Many designs for fabrics exhibited by H. Barker, E. Roberts, F. Wood, J. Toppin, E. Lampert, and J. Waterhouse, are as appropriate as beautiful.

There are, also, some very excellent similar designs for fabrics by Messrs. Ramsden & Broadbent, from Huddersfield.

As our object, in this notice, was to examine the practical tendency of the schools, with regard to the public, and not the relative merits of design displayed by the various schools, we have, of course, omitted to mention very many specimens which, as exhibiting very great excellence and efficiency as practical exercises in Art, would, under other circumstances, have demanded a notice from us. The immediate practical operation of the schools, as a matter very generally ignored in some quarters, is that which it has been our endeavour to point out as an accomplished fact,—that is, a palpable practical operation. An indirect influence of no immediate palpable results may be looked upon by the mere practical mind as a matter of indifference; but this is really the effect of the schools, which will, eventually, produce the greater consequences, both commercially and socially.

The general education system now in operation in all the schools is clearly vindicating its rights; many of the most successful designs in this exhibition are the first attempts of their designers. Let any one of these designers have been simply drilled from the beginning in the routine designing of some factory, they might certainly have produced a design in an earlier stage of their progress, but what design!—a bad variation of the pattern of some piece of goods hanging out in another part of the factory, a mere copy of some effusion of their senior neighbour, or a plagiarism from the drawer containing the new stock of French patterns; and how much better would the last pattern by this designer be than the first, or what figure would he cut if required to try his talents on some other fabric in some other line?

The great aim is an attainment of a knowledge of Ornamental Art, and this will provide adequately for all decoration and all manufactures; but this mastery of ornament must have been preceded by a general training in drawing and colouring in all departments, necessary as well for the due appreciation, as for the production, of beautiful arrangements of forms and colours. Forms, especially in all the established varieties of the past, or possible varieties of the future, will exact a long familiarity before there can be any question of mastery. This is one reason why, in an exhibition of mere embryo or incli-

pient masters, colours will generally prevail over forms, natural over artificial ornament. It is the case, as already admitted, in this exhibition, and the case can hardly be otherwise in any general exhibition of designers still in a state of pupilage ; were they masters, they would no longer be pupils.

Forms, and the historic styles, though subordinate to colour, are not quite neglected : for one pupil capable of producing a striking arrangement of forms, old or new, there will always be in schools of this character some twenty better able to make an effective design from natural materials, naturally, geometrically, or conventionally arranged ; and those conversant with the subject must be prepared for and reconciled to this state of matters ; it would indeed be very difficult to alter it. When the novelty of showy effects of colour is passed, the student will naturally recur to forms as the essential basis of his varieties, for the permutations and combinations of a few colours would soon produce but a very stale effect, if not aided by decided varieties of form. But these results will hardly show themselves before the student is out of his leading strings, and has entered the great field of competition in the busy world ; it is then only that the elementary exercises and artistic training will tell with all their force. Still, let any unprejudiced person who knows anything about the state of design in this country only a few years back, stroll leisurely through these rooms, and reflect that he is surrounded by the works of young students, in an art of totally novel cultivation amongst us ; he must admit that the amount of interest in the subject from the extent of the exhibition, the skill and taste in execution, the variety and absolute invention displayed, are perfectly surprising ; and perhaps unparalleled, if compared with the capabilities of any other school whatever, in its own peculiar department of study. This is however not the test which the school undergoes from the unreflecting many. They compare what suits them with the most elaborate works of the old and experienced designers of Europe, not only of the present but of the past time also, never for a moment thinking that they are comparing generally the works of a pupil, perhaps of some three years' standing, and of no professional experience whatever, with the facile labours of the most eminent foreign designers, who have added to the very training this youth is now only progressing in, thirty, forty, or even fifty years of experience and practice in the world. Yet, after all, there are decidedly designs in this exhibition that any educated designer of any amount of experience might fairly be proud of. Having now, to the best of our ability, pointed out the true nature and quality of this exhibition, which some few flippant illiberal judgments of the press have much misstated, we willingly leave it to the public generosity, which we are satisfied will on the whole do it ample justice.

R. N. WORNUM.

#### THE SCIENCE OF THE INDUSTRIAL EXHIBITION.

##### INTRODUCTORY.

The gathering cry has been answered from the ends of the earth, and from the East and the West, the North and the South, the tributes of human industry are being brought to a focus in England. In the Industrial Palace in Hyde Park, we now behold contributions from China and Ceylon—from the Islands of the Pacific and our antipodal brethren of Australia, from Asia and the two Americas, and from almost every province of Europe. The productions of every land are there ; every thing, whether mineral, vegetable, or animal, which man has applied either to useful ends or ornamental purposes, is gathered together to tell its own tale of the luxuriant wealth of Nature and of the powers of the human mind.

We have the minerals of our own country and of other lands associated with illustrations of the metallurgical processes employed to render them available ; and from the little nail of Wolver-

hampton, to the huge hydraulic press which lifted that Leviathan of engineering skill, the Britannia tube, one hundred feet above the waters of the Menai Straits, we have almost every example of the skill of man in bending the refractory metals to his will. Nor is this confined to the merely useful ; the works of Art in iron, copper, bronze, zinc, silver, and gold, will appeal to the eyes of every visitor, and we trust teach a lesson of taste which may end in advancing the study of the beautiful and all its refining influences.

Building stones from every division of the United Kingdom, our marbles and other rock productions, many of them little known and most of them well enduring a comparison with those of southern Europe, will speak of the lithological wealth of our island home ; clays and earths, in large variety, fitted for the manufacture of stone porcelain ; all descriptions of earthen and of stone ware ; and numberless examples of the Potter's wheel, with the machine-made drain-pipe, and the hand-made brick, present a wide and a very remarkable exhibition of human labour.

The vegetable world in a thousand forms claims attention. The cotton plant of India, the flax of New Zealand and of other countries nearer home, the fibrous trees of the Pacific and of America, and every kind of woven fabric, twisted rope, felted material, and paper, to which these give rise, are shown in illustration. The spices of the Islands of the Eastern Archipelago and the caraway-seed of Scotland, the Caoutchouc of Southern America and the gutta percha of Singapore, the myrrh of Arabia, the aloes of Barbadoes, the copal of Spanish colonies and the mastic of the Levant, with every other useful gum resin and available gum, are collected. The edible fruits and the all-important grains ; the roots, the leaves, and the flowers which humanity employs for its necessities or adopts for its ornament, speak of the bountiful provision which a great Creator has made for mankind—a provision which is for ever being restored under the life-exciting influences of our solar centre.

Nor is the animal kingdom unrepresented ; the skins of beasts, their hair and their wool ; the feathers of birds and the scales of fishes, with the numerous adaptations of these which man has made, is laid out in this great gathering. Oil and spermaceti and tallow and the bones of animals, which industry has turned to good account, convincingly prove how man has carried out the supremacy which was given to him over the birds of the air, the fishes of the sea, and the beasts of the field.

There never has been before, in the history of the world, so auspicious a time as the present, for mankind to compare their labours. With the advance of knowledge, men have cultivated the arts of peace, and these have awakened and cherished those sweet amenities which, like bells at evening, soothe the spirit into a num-like tranquillity. Under the auspices of a Prince, in a favourable position, who unites in himself those high qualifications which peculiarly fit him for the task—the world are invited to sit down under our fig-tree—to meet us as brothers—to learn of each other—and to compare their industrial note-books. We are favoured among nations—we are trusted as a high-souled and honest people—the foreigner comes to meet us as his friends—let us all welcome him as a brother ! Let all national enmities be in the deep bosom of the ocean of the Past for ever buried, and let us hope that a new epoch is to date from the opening of the Industrial Palace, on May-day, when the world rejoices in the first blushes of the summer.

In every way we must improve the great occasion—we must learn more than we now know of the productions of Nature—we must discover the most favourable localities from which to procure the "Raw Materials," on which skill and industry for the future must be employed. Science has aided the advancement of manufactures and of Art, but let it not be supposed that we have, even by its aid, approached that perfection to which we may attain by a right study of Nature's laws.

The Past is the great teacher of the Present, but its teachings are ever directed to benefit the

Future. What has been done must be regarded but as staves on the ladder, which enable us to advance yet higher ; but these must be secured, or we fall with a fatal injury. From time to time the mental powers of mankind appear to reach a culminating point, from which, in many cases, is an unhappy, and often a hasty recession. The waves of the ocean, and the undulations of that ether, which is supposed to be the source of light, are types of the progress of civilization—the fluids rise and fall, but the great current is still onward. In Greece, and in old Rome—in Italy, and in England, we have examples of this wave-motion, in the progress of mind. "As we advance," says De Stael, "by the acquisitions of the intellect, we are for ever drawn back by the influences of superstition." Let us hope that this may be less true than it was, and that our onward progress may be secured by a faithful record of the track by which we have reached to our present position, and that the truths of science may disarm the clouds of ancient error of their power.

Desiring then to improve, in every way, this great occasion, in addition to all that the *Art-Journal* will do in recording the condition of Art-manufacture, as represented in this Exhibition, it is deemed advisable to institute a most careful examination into all the improvements which are due to science, which may present themselves in this world's gathering. For some time a portion of this Journal has been regularly devoted to the consideration of this subject, and during the early months of the Exhibition in Hyde-park, it is intended to direct attention to particular exemplifications of the benefits derivable to Art and manufacture by their union with science. It will be our endeavour to describe as fully and fairly as possible the scientific truths which have led to any improvements, and to indicate the road to yet more beneficial results, where the knowledge we possess, or the information we may obtain, will enable us to do so. Without prejudice, some matters which we know will claim attention as important applications of chemistry and physics may be mentioned :-

Improvements in our metallurgical processes, by which our ornamental castings stand more favourably in comparison with those of France and Prussia. New combinations of metals exhibiting important properties, many of them probably destined to prove most useful. Porcelain and earthenware manufactures, showing the advantages of a close attention to chemistry in all the ceramic processes. New colours, or a revival of such as have been lost, applied in painted china and in coloured glass. Artist's pigments of a richer tone, and of greater permanence, than such as are now in common use. Artificial stones produced by the invention of new combinations of earths, or by improved process of manufacture.

In addition to these we know of new methods for inlaying metals, and for blending glass and metal in a peculiar manner, involving some beautiful facts in physical science ; of modifications of the electrolyte deposit of copper, and of electro-plating, and of many important advances made in the art of photography. Beyond these, numerous other subjects must arise, many of them new to the English reader, showing the processes adopted by the continental Art-manufacturer, to which our particular attention will be given.

In carrying out this design, we shall hope to obtain some assistance in the shape of information from the exhibitors. Without desiring any disclosure of process which may be included within the secrets of manufacture ; some of the results of experiments thus tried on a large scale may be communicated with advantage, and upon these information will be valuable and valued.

No labour will be spared to render the contemplated articles as complete as possible ; and at the same time as the numerous illustrations which the *Art-Journal* will regularly give of the objects themselves will exhibit their forms and the style of ornamentation, it is hoped that a satisfactory account will be afforded of the scientific applications which have led to an improved result.

Thus our foreign friends will be made acquainted with the extent to which our manufacturers have availed themselves of science: and our manufacturers will have their attention directed to those applications of chemistry and physics which have enabled the foreigner to enter into successful competition with ourselves, and in many points to excel the efforts of British Industry.

ROBERT HUNT.

ON THE PRINCIPLE OF COMPETITION  
FOR THE EXECUTION OF WORKS OF ART.

We have repeatedly complained of the injurious effects upon Art of the highest class, in the competitions for the execution of public works, which are now so frequently invited in town and country. No painter or sculptor, whatever may be his own confidence in his powers, can enter upon this sort of ordeal with the courage and freedom of mind and action, which are more or less essential to success in any enterprise. The apprehension—not of being unable to produce a work worthy of its object, but of the critical capacity or candour of the judges to whom it is to be submitted, will often enfeeble the mind and deprive the hand of its cunning. If energy of character should enable the aspirant to overcome this mistrust, there are other difficulties hardly less formidable in his way. Even among men of taste there may be great differences of opinion, and it has often happened that some trifling accessory which the artist might have removed or modified without prejudice to his work, had he been made acquainted with the wishes of his employers in the first instance, has the effect of occasioning its rejection. In memorials destined for local purposes this sort of disqualification may be created by the most trivial circumstance, and in a competition of the class referred to, the defect or omission is irretrievable; for the noblest qualities of Art of the group or picture, as a whole, will rarely be permitted to atone for such an oversight. It was some years before the members of the *United Service Club* could be induced to appreciate Stanfield's noble picture of the Battle of Trafalgar, because of the improper direction of some rope or spar in one of the ships under fire! Had there been a competition for the subject, that slight oversight, if indeed there be any real foundation for the criticism, might have occasioned the rejection of the picture. In the case of the Nelson Testimonial the most eminent sculptors of our time were invited to compete for its execution, and a vast number of models were submitted for approbation, the whole of which were declined in favour of a Corinthian column: simply because a distinguished and influential nobleman thought that sort of memorial the best exponent of the public admiration of our great naval hero, and a design had been sent in which appeared to realise the very novel idea which had taken possession of his mind. Is there any one credulous enough to believe that had Phidias himself been living, and obeyed the invitation of the committee, his statue would have been selected unless he had proposed to place it on a pedestal fashioned after Mr. Railton's column. The genius of Baily, of Chantrey, and other eminent sculptors, was rejected in favour of a design which any architect's clerk might have supplied "at the shortest notice." The result is well known. So soon as the public found how the fourteen thousand pounds it had subscribed was to be disposed of, it declined to supply another sixpence, and the committee, assisted by the Government, were finally compelled to apply to the very artists whose proposals they had discarded, for a statue and *bas-relief* to complete the work; devoting, as too often happens, only a small portion of the fund to the decorations which form the only attractions of Mr. Railton's pillar. Nor did the competition for the Hyde Park Wellington Testimonial prove much less abortive. Here, again, the influence of one or two noblemen, strengthened by the intimation conveyed to the committee, of the wishes of the Duke of Wellington, carried the day. True to the peculiar cocked hat and policeman's cape worn by his Grace on the well-fought field of Waterloo, as he had been to the pigtail of George III., the sculptor succeeded in obtaining a casting vote in his favour, and thus, in spite of the most disqualifying defects which remain uncorrected in the statue, secured the prize. It is impossible to impute any corrupt partiality to the members of that committee; but they became, somehow or other, aware that the great Duke had a strong affection for the aforesaid hat and cape, and deferred to his prejudice in their

favour accordingly. Had Mr. Wyatt produced a model worthy of his talents, but undisfigured by these peculiar articles of costume, he would, in all probability, have failed. It is idle, therefore, for committees of this description to invite competition among eminent artists, without directing their attention to the precise qualifications they require. The fairest and most natural course in the case of the Wellington Testimonial would have been for the committee to have announced to the respective candidates that it was a *sine quâ non* with a majority of its members, that the great Captain of the Age should be arrayed in a fac-simile of the identical cocked hat and cloak he wore at Waterloo; and that the elevation of the saddle beyond all ordinary practice, which might have been convenient to him on that occasion, should be preserved in a colossal statue, in which every absurdity which existed in the model must of necessity be exaggerated fifty-fold.

Most of the committees which invite the competition of artists for any public work have a *beau idéal* of their own, which the candidate is presumed to know by intuition. The Committee of the Industrial Palace evidently wanted an edifice of glass and iron from the first; but when they invited architects to furnish them with designs for a building calculated for their purpose, they do not appear to have afforded any one the slightest clue to their wishes. The unsuccessful candidates, accordingly, finding that no single design of the many they were induced to offer was accepted, considered themselves deeply aggrieved; and when they found a new aspirant in the field, with a plan which had completely realised the notions of the committee, accepted, they felt not only aggrieved, but insulted. We do not affirm that the notion of the committee is to be despised; they are to blame only for not having developed it before; and unless such contests be conducted upon some fairer and more defined principle for the future, men of genius and professional experience will not peril their reputations by taking any part in them.

But there are other grounds of objection to this sort of rivalry. In several instances within our recollection, the execution of important commissions has been entrusted to candidates who were not only incapable of completing their contract until they had obtained the aid of the very men from whom they had wrested the prize, but who were even unable to make the design which led to their employment. Many years ago, a competition was invited for a frieze for one of our public buildings, which, in tenderness to the fame of the successful candidates (for three prizes were given), we forbear to designate more particularly. The committee, which, on this occasion, was composed of gentlemen of more than ordinary taste, found little difficulty in selecting three from the great number of designs submitted to their inspection. They were, however, greatly perplexed as to the comparative merits of the trio, but they did the best they could under the circumstances. The gentleman to whom the third prize was awarded was much disconcerted, for he knew right well that his design was of first-rate quality, it having been a careful transcript of a drawing which the late Mr. Stothard had made him for the occasion. On mentioning his disappointment that he had not succeeded in carrying off the *first*, or, at least, the *second* prize, to the painter, the latter inquired the names of his more successful rivals, when it turned out that, like the three kings of Brentford, they had all been smelling at the same nosegay! The foundation for all the designs had been supplied by Mr. Stothard; but that which had secured the first prize was the full of the three he had executed. "He ought to have been the *first*," added the old man, "for he came first, and paid the best price." The name of the artist employed to model the frieze from the drawing has not transpired, but the fact is undoubtedly that one part of the undertaking was to the full as vicariously executed as the other.

In Manchester, where a competition for a testimonial to the late Sir Robert Peel has just come off (and we do not question for a moment the propriety of the decision), the unsuccessful candidates appear to have been subjected to annoyances even greater than those to which we have adverted. They have been criticised with scarcely a single exception, beyond the successful aspirant, in the most detracting and invidious spirit; a public exhibition having been made of their models, and their names authoritatively announced in the newspapers. This would seem to us to have been a little too bad. Surely out of seventeen designs there must have been several deserving of commendation; but even had it been otherwise, good taste should have dictated a little more forbearance in describing them. Designs, invited as these appear to have been, ought undoubtedly to be protected from such courtesy.

We more than question the policy or propriety of exhibiting models or designs, made under such circumstances, publicly, without the consent of the artists themselves. Setting aside the annoyance created by harsh and ignorant remarks on their supposed demerits, such a course is injurious to the commercial interests of the sculptor. A competition for a similar subject may be invited elsewhere; and it does not follow, that because a design may have been rejected in one place, that it is equally certain to be overlooked in another. "Many men, many minds," says the proverb; and we know not what would become of us all were it otherwise. Premature and ungenerous criticism, however, associated with the names of the parties at whose works it is directed, is calculated to inflict an injury not only on the artist's feelings, but on his pocket. We trust that the committees whose conduct has given occasion for these remarks will receive them in the spirit in which they are offered, and that we have said enough and more than enough to satisfy all genuine lovers of art, that to invite competition for public works is not always the best mode of obtaining a successful result.

COMMITTEES FOR PEEL  
MONUMENTS, AND SCULPTORS.

SEVERAL of the committees for Peel monuments in the north of England, have, we regret to hear, decided upon disregarding a custom, in their dealings with the respective sculptors, which has, so far as we are aware, never been violated before. They resolutely refuse to advance any portion of the money to be paid for the execution of the proposed statues, until they are completed and delivered into their hands. This is surely very inconsiderate, to say the least of it. The commonest dauber that ever attempted to paint a portrait, with only a canvas and a little colour to provide, has hitherto been allowed one half the price of the picture at the first sitting. Such a demand is absolutely necessary to secure the artist against the consequences of the caprice of his employer, and forms part and parcel of the terms which are displayed in the studios of most portrait painters, for the information of their sitters. To the sculptor, who works in a much more expensive material, and who has a considerable portion of the price of his statue to pay out weekly for mechanical expenses, the refusal to allow him any part of the sum agreed to be paid for his work until it is finished and delivered, is likely, in most instances, to be attended with considerable inconvenience. Less exacting than the painter, he would be content to receive a third of the price of his work on its commencement, and we have not heard of any instance, save those which have given occasion for these remarks, in which this very reasonable requisition has been objected to.

In many important commissions for groups of statuary, within our knowledge, one third has been paid on signing the memorandum of agreement, one-third more on the execution of the model, and the remainder on the completion of the work. If committees for memorials of this kind cannot rely upon an artist for the due performance of his contract, they should avoid intrusting him with their commission; but having done so, they have no right, either in law or equity, to keep him out of his money until the work has been completed. If such a course becomes general, the young artist of limited means, whatever may be his genius, will be virtually excluded from such competitions; for he cannot afford to purchase the expensive material which is the medium of his Art, and pay the wages of his workmen, if a reasonable portion of the price is to be withheld from him till the work is completed. The utmost which committee-patrons have a right to require of a sculptor is, that before receiving any portion of the price of his group, he shall give them (if they require him so to do) a guarantee for the due fulfilment of his engagement. In the case of Mr. Baily's monumental statue of Lord Holland, one half the price, 2500*l.*, was paid down when the agreement was signed, and we have yet to learn that the family have had any reason to be dissatisfied with that arrangement. The strict mercantile principle is to give nothing without value in hand, and in mercantile transactions that course is, no doubt, a sound one; but in dealing with men of genius, who are not often encumbered with capital, and have a considerable outlay to make before their commission can be completed, the case is different.

We trust that such committees as have dealt thus hardly with the artists they found it their interest to employ will re-consider the matter, and behave with the courtesy and liberality which ought always to be observed towards men of genius by their employers.

## PRINTING IN COLOURS.

MR. G. BAXTER'S PROCESS.

In a very recent number of the *Art-Journal*, we introduced a specimen of block-printing in colours, executed for us by Mr. G. C. Leighton, accompanying the print by a short description of the process of the printing, and of Mr. Leighton's establishment. We were perfectly aware at the time that Mr. G. Baxter, to whom we then also referred, had for a considerable period practised this art with great success; but, as we thought, on an entirely different method from that of the other printer. Having, however, received a communication from Mr. Baxter, who considers that justice has not altogether been rendered to him on the subject, we feel it quite right to give him an opportunity of showing his claim to a large share in the honours arising from the perfection to which this art has of late years been brought. A visit to his establishment, and an inspection of a number of his productions, enable us to speak unequivocally of the success that has attended his exertions, and we have much pleasure in giving it publicity through our columns, without, in the least degree, desiring to prejudice his competitor in the field of action.

To trace the various unsuccessful attempts made by German, Italian, and English artists during the fifteenth, sixteenth, and seventeenth centuries, is not our present object. It may suffice to say, that during the latter half of the eighteenth century, with the exception of a few chiaro-scuros, executed by an amateur, block colour printing had ceased to exist. About this time, however, Mr. Savage attempted to produce imitations of coloured drawings by repeated impressions from engraved wood blocks. Though these were received at that day as very fair productions, they were not of sufficient merit to derive any encouragement from publishers; nor was it until some years afterwards that any proficiency in the art was gained, when Mr. George Baxter turned his attention to the subject. This artist, struck with the difficulty of producing coloured engravings, of any artistic excellence, for the masses, attempted with much zeal and perseverance to effect so desirable an object. His efforts, however, were for some time directed to printing pictures by means of blocks *only*.

Mr. Baxter long continued his endeavours to improve the art of block-printing; but its defects, which became apparent at a very early period, proved insurmountable. There was success up to a certain point, but to advance beyond that by the same means was quite impossible, when the possibility of combining the use of metals, as brass, copper, zinc, steel, &c. occurred to him. The success obtained by these additions to the mere block-printing was very great; and to show the simplicity of the patent process, we may here remark that nearly the whole is worked by boys, the most chaste and delicate colours being produced by their labour; and though, as in all novelties, difficulties at first abounded, by energy and perseverance Mr. Baxter succeeded in surmounting them.

The general encouragement given to the new art is beyond precedent, several of the pictures produced by the patent process having reached the enormous sale of 300,000 copies. By these striking results many branches of trade have been greatly benefitted, numerous hands have been employed, and the public supplied with specimens of Art of sterling merit. It may be hoped, therefore, that the circulation of these pictures, elaborate and beautiful in their character, may supersede the tasteless daubs we too frequently find even in the drawing-room, and so constantly in the cottage; and that thus the taste of the people may be cultivated, and the minds of all classes refined. For beautiful as are these productions, they may be purchased at so low a rate as to be within the means of the working classes; indeed, their wonderful cheapness has rendered them useful for a variety of purposes never contemplated by the patentee when he turned his attention to the production of coloured pictures.

The prospect before Mr. Baxter is now encouraging. At the expiration of his patent, a short time back, only time was required to secure to him that pecuniary reward of his labours which they had so well deserved. He had expended in his various experiments upwards of 8000*l.*, the art was becoming steadily remunerative, and it was, therefore, with some confidence that he solicited from the Judicial Committee of the Privy Council an extension of his patent, which has been granted to him. His perseverance in bringing his work to the degree of perfection it has attained, unquestionably deserves to be commended, and whatever right he justly claims, he should undoubtedly possess in all its integrity.

ON THE APPLICATIONS OF SCIENCE  
TO THE FINE AND USEFUL ARTS.

IMPROVEMENTS IN PHOTOGRAPHY.—HYALOTYPE, &amp;c.

Few improvements have been made within the last few years in photography, which can be stated strictly to belong to this country. The Daguerreotype being published, it was pushed in England to a high degree of sensibility: the processes on paper are originally English, and, up to a certain point, we have done much with them; but we have not advanced, even with these, in the way in which the French and Americans have done. The processes on glass as clearly originated with us, Sir John Herschel having first employed this material; but the perfection of these processes we certainly cannot lay claim to. We believe one reason of this to be the check which has been put upon progress by the clogs of two patents; and that another has arisen from the want of that knowledge of the first principles of science, without which it is not possible to advance far in an art which deals with the most delicate chemical combinations, and the most subtle of physical powers. We have, from time to time, kept our readers acquainted with the progress of photography, both at home and abroad. We have done so because we felt certain that it must, sooner or later, become highly useful to the artist in the study of the natural. The great defect hitherto of our best photographic pictures, appears to be their want of definition in their shadows. When, during daylight, we look upon any building illuminated by the sun, where some projecting portions throw the deepest shadow, we still see all the details of the building within the shaded portion; but the chemical radiations from this part are insufficient to change the sensitive preparation, and consequently the sun-drawn image has failed usually in this, the intense depth of the shadows, which, by contrast, exalt too highly the lights. There has been a want of that harmonious gradation of light and shadow which exists in nature, in virtue of the diffusion of solar light; the tone of the picture has been somewhat harsh, and not unfrequently unnatural.

We have lately seen some photographic positives on paper, from glass negatives, which will be exhibited in the Palace of Industry; in which the most sanguine hopes of the combination of true Art and fidelity to nature will be seen to be accomplished by the pencil of sunbeam. In our next number we hope to be enabled to publish the process by which the *desiderata* has been accomplished. In these, the harmonious interplay of light and shadow is most beautiful; the one passing slowly and softly into the other; the full details of the objects represented, the tracery of cathedrals, and the ornaments on tombs being most delicately preserved. This improvement is of French origin, but we believe the English will be the first to have the full benefit of the discovery.

Our attention has, however, been especially excited by some specimens from Philadelphia, to which the inventors have given the names of Hyalotypes, from the Greek *valos*, or glass, and *tauwv*, to print.

We are not made acquainted with the details of the process, but it appears evident that it is some modification of those processes on glass which we have already published—gelatine or albumen being made the surface on which the sensitive coating is spread. In the original French photographs on glass, the negatives only were received on that substance, the positive copies being received on paper; this is also the case with the very charming results obtained by Ross and Thomson of Edinburgh. In the Hyalotype, both the positive and negative impressions are obtained on glass, and the result is as near an approach to perfection as we can imagine. The Hyalotype is the invention of Messrs. W. & F. Langenheim of Philadelphia—the proprietors of Mr. Fox Talbot's American patent. These gentlemen state of their process that—"The distinguishing feature consists in the material on which the impressions are taken. We have substituted plate-glass for paper in the

negative, and also in the positive, altering the process to suit the new material. The best paper is always a fibrous substance, and the texture of the negative paper is always imprinted on the positive picture, and very few Talbotypes were fit to be shown, except after touching them up by hand. In portraits particularly this process is very apt to destroy the likeness."

The most interesting application of this discovery is the construction of *magic-lantern slides*, taken from nature by the camera obscura, without the aid of the pencil or brush; in introducing which to the English public we venture again to quote the remarks of the Messrs. Langenheim:

"The new magic-lantern pictures on glass, being produced by the action of light alone on a prepared glass plate, by means of the camera obscura, must throw the old style of magic lantern slides into the shade, and supersede them at once, on account of the greater accuracy of the smallest details which are drawn and fixed on glass from nature, by the camera obscura, with a fidelity truly astonishing. By magnifying these new slides through the magic lantern, the representation is nature itself again, omitting all defects and incorrectness in the drawing which can never be avoided in painting a picture on the small scale required for the old slides. To be able to perceive fully the great accuracy with which nature is copied in these small pictures, it is absolutely necessary that they should be examined through a magnifying glass. In minuteness of detail, as well as in general effect, they surpass even the daguerreotype impression, as the light passing through the picture gives a better effect in the deep yet perfectly transparent shadows."

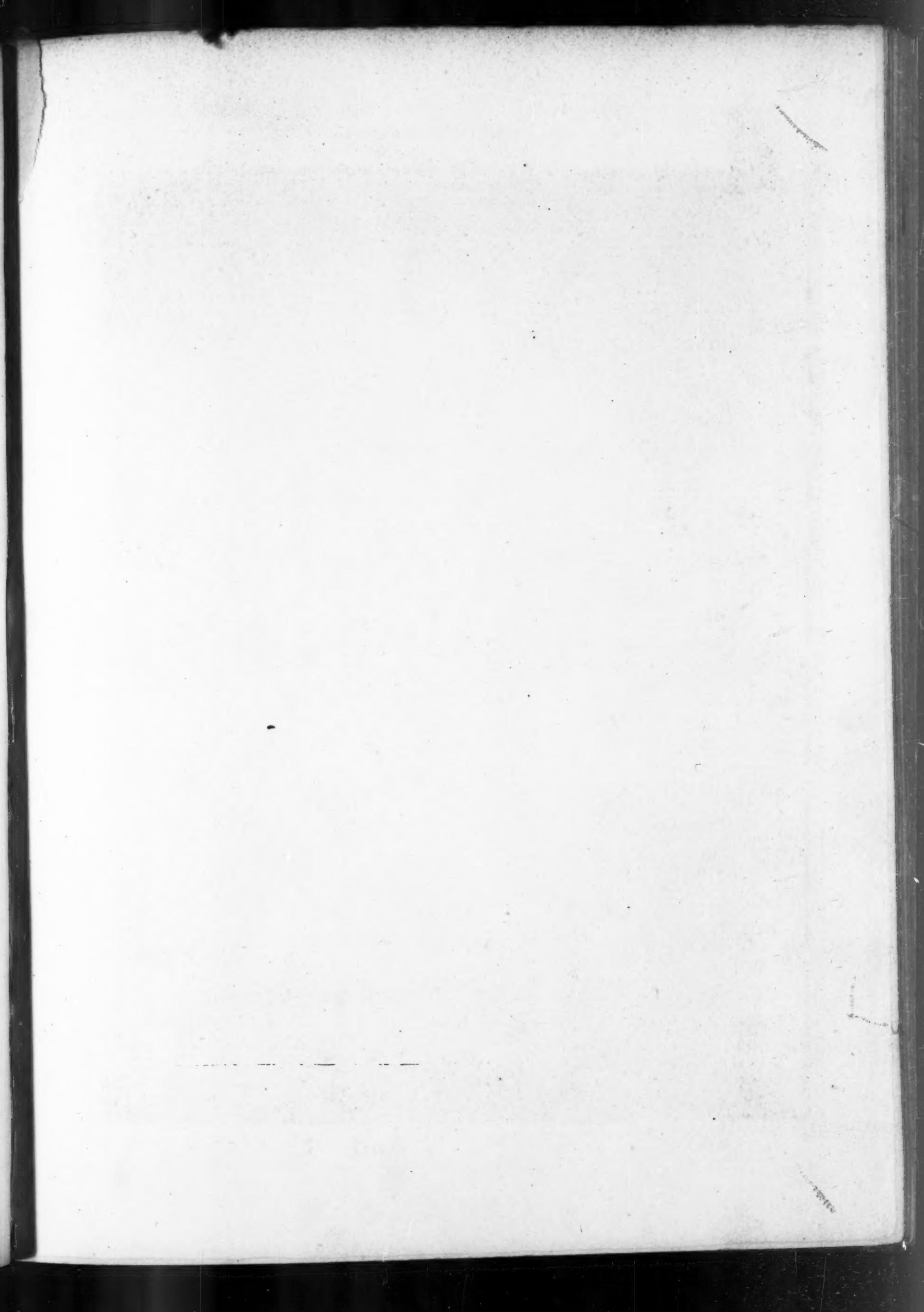
We have now before us a series of these magic-lantern slides—the Hyalotypes—and we feel bound to declare that their delicacy and the perfection of the details cannot be overstated. In a view of Spring Garden Hall, Philadelphia, about three inches in diameter, the delineation of the details are marvellous, every stone in that fine building is distinctly marked, and the ornamental portions, the Corinthian capitals, the galleries of the tower, the delicate tracery around the clocks, given with such accuracy, that the more it is enlarged by lenses the more perfect and beautiful does it appear. The trees on one side of the building, the houses on the other, the rough hoarding in front, and all the rude evidences of yet incomplete masonic labours scattered around; and the lady with the parasol coming over the steps of Spring Hall are all equally perfect reflections of the scene. It is in every respect precisely the beautiful picture which would be seen when viewing such a spot in a very brilliant mirror.

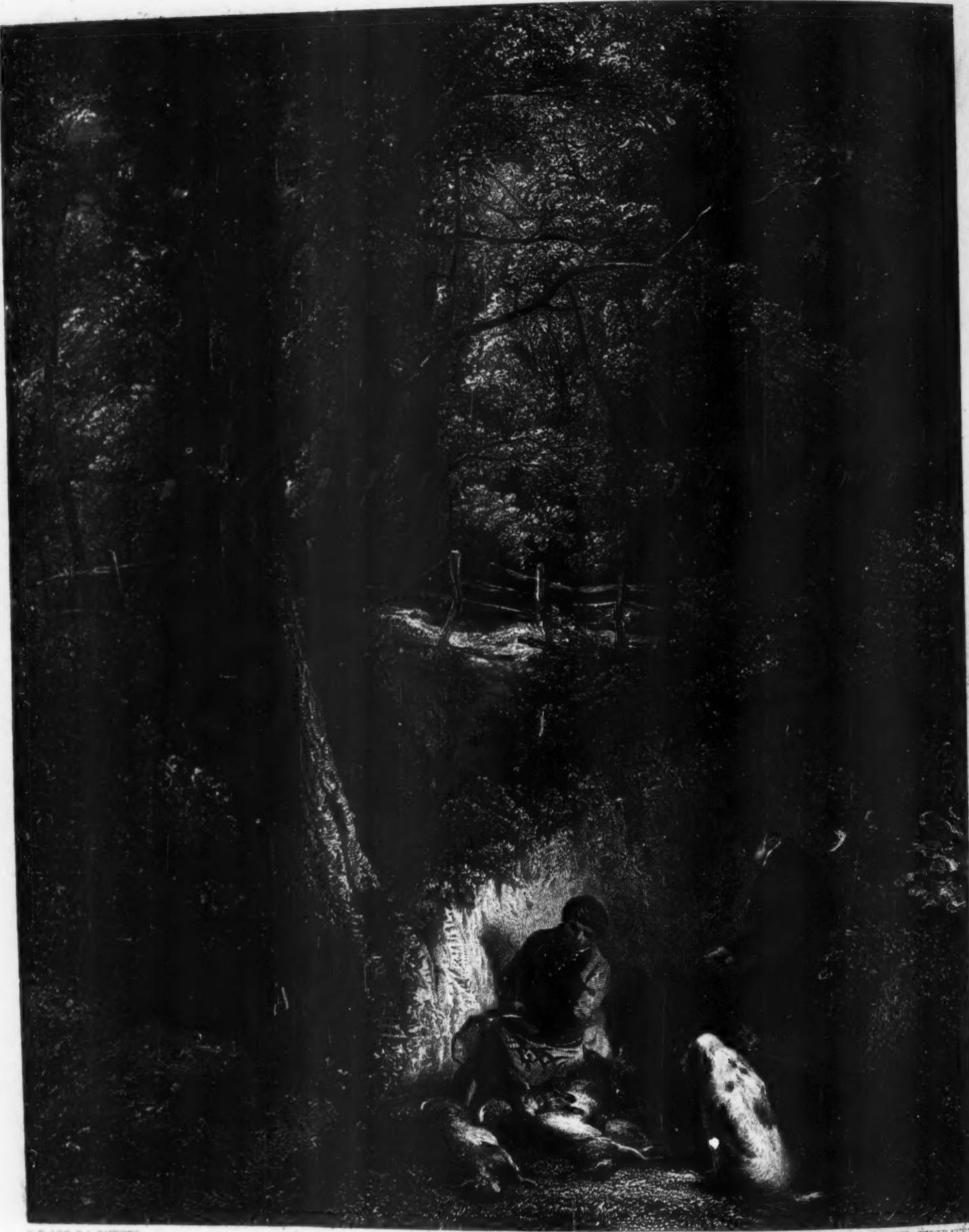
Another, a view of the United States Custom House, in Philadelphia, is in every respect equally perfect. In this picture, for the purpose of showing the facilities afforded by this process, a slight transparent tinting has been given to the trees, a neighbouring house, and the sky; and thus by the magic-lantern is produced a picture faithful to nature in all its details, with the beauty of colours superadded.

The exquisite delicacy of the Hyalotype is, however, still more strikingly shown in copies of the engravings from the Vernon Gallery, which are now being published in the *Art-Journal*. In these, not merely is the picture copied, but every line—the most delicate touch of the graver is retained—and when enlarged by a magnifying glass, it is seen that even the texture of the paper is preserved. Of the thousands of lines which cover our engraving of Collins's charming picture of the boy riding on a gate, not one is lost. The more we study the photographic picture, accustomed to every variety and having practised the art for years, familiar with its beauties and its wonders, we are astonished at the perfection of the details here preserved.

The colours of these pictures also show a peculiarity in the process of the Messrs. Langenheim. We have them of a rich warm brown, a deep sepia; and the copies of the engravings are, many of them, intensely black—thus preserving the character of the original.

Already these photographic artists have published one hundred and twenty-six views around





T. R. LEE RA PAINTER.

J. COUSEN ENGRAVER.

THE COVER SIDE  
FROM THE PICTURE IN THE VERNON GALLERY.

ONE OF THE PICTURES  
IN THE VERNON GALLERY.

PRINTED BY A. BRAUN.

Philadelphia, Washington and New York, including the Penitentiary of Pennsylvania, Mount Vernon, where the remains of Washington repose, the Smithsonian Institute, the Croton Aqueduct, and the Capitol of Washington. Portraits also of General Taylor, Henry Clay, Van Buren, Audubon, and others, are published in the same way; these and "Horses at pasture" from Nature, bespeak the high perfection of the process.

"Besides views," says the circular, "from Nature, and portraits from life, which collection will be increased from time to time; very accurate copies of classical engravings are in process of being taken. Objects from natural history and anatomy, as well as views of interesting machinery, the objects of Art and Industry, will be added. Persons wishing to have portraits from life transferred on glass, for a magic-lantern slide, to enable them to show the different members of their families through that instrument, can have it done, and those living at a distance, by sending a Daguerreotype portrait, can have it copied on the transparent material, with the utmost accuracy."

We understand, that a large number of these beautiful productions are forwarded to the Exhibition, together with large panoramic views of the Falls of Niagara, and of the neighbourhood of Philadelphia, the latter being, we believe, applications of the process to paper.

Among other applications made of the photographic processes, we have seen some very satisfactory attempts made in this country, to impress designs upon wood, for the purposes of the engraver. By this means, the object will be copied at once on the block, and the labour of drawing avoided, as the wood engraver can at once proceed with his work. The Messrs. Langenheim announce that their process admits of a very easy transference of the Hyalotype picture to wood.

Gallic acid has usually been employed as the agent for evoking these pictures and for giving sensibility to the silver salt. It is found that pyro-gallic acid is superior to it in every way, and this is much more easily prepared than gallic acid. To prepare pyro-gallic acid, nothing more is necessary than to make a strong decoction of gall-nuts, and then evaporate at a moderate heat to dryness. The dry extract, being placed in an iron vessel, is exposed to a higher temperature, the pyro-gallic acid being volatilised, sublimed, and may be condensed and collected on a paper, or any other hood placed over the iron vessel. For the development of photographic pictures, Mr. Robert Ellis has recently recommended the proto-nitrate of iron; but it appears to be necessary to employ the paper prepared with it, while yet damp, which, to the traveller, is a difficulty. Mr. Ellis, however, thinks that much may be done with this preparation, and, knowing what has already been effected with the proto-salts, we have little doubt, but the proto-nitrate of iron will form a valuable auxiliary agent in the photographic processes.

ROBERT HUNT.

#### THE VERNON GALLERY.

##### THE COVER-SIDE.

Painter, P. R. Lee, R.A. Engraver, J. Cousen.  
Size of the Picture, 1 ft. 7 in. by 1 ft. 4½ in.

THIS is a charming little picture both in colour and composition, and no doubt was carefully studied, so far as the landscape portion is concerned, from nature; the *locale*, the forms and characters of the trees, are all such as one would frequently meet with on the outskirts of some deep wood in the south of England, where the high sand-banks, such as occupy the foreground of the picture, are always to be found.

As a work of Art, the most striking point it exhibits is the light and feathery quality imparted to the trees; though the entire canvas is covered, so that we only get a peep here and there of the bright blue sky through the thick masses of boughs and leaves, there is neither opacity nor heaviness perceptible in them. One may walk up that steep pathway, and over the broken fence into the wood, through which we presume it leads, in the assurance that our steps would be impeded only by the scrambling briar, and that the sunlight would still

be on our heads, were it not for the thin overhanging net-work of foliage, which screens us from its influence. A quiet subdued tone of colouring pervades the picture, and adds greatly to its beauty, while the principal lights are placed just where they would be likely to fall in such a scene. Mr. Lee studies nature very closely, and knows well how to apply his observations to the most effective purpose.

The picture was painted in 1830; an additional value is attached to it from the gamekeepers and dogs having been sketched in by Sir E. Landseer. The former are bagging their game after the day's sport, and the two spaniels look on as if asserting their right to see that the business is done in a sportsman-like manner.

#### CURIOSITIES OF PICTURE AUCTIONS.

CONSIDERING what the ensuing season is likely to prove in London, and the immense influx of visitors which will be attracted hither, to see what is to be seen, and to purchase whatever may be deemed valuable, or that may chance to please, we think it necessary yet once more to put our readers on their guard against unprincipled picture-dealers, whose misdoings it has been our unpleasant task so frequently to record. We cannot, at the present time, do this in a more effectual way than by giving a short report of a trial that was decided lately before the Lord Chief Justice of the Court of Common Pleas, at Westminster. Mr. Smith, a picture-dealer in the City, brought an action against a Mr. Candler, the proprietor of a warehouse and auction rooms, also in London, to recover the value of "thirteen oil paintings in gilded frames," estimated to be worth twenty-five pounds altogether.

It appeared that the plaintiff had deposited a number of pictures with Mr. John Rowe, an auctioneer in Coleman-street, for public sale. Mr. Rowe not having an auction-room of his own, and having other properties to sell, some time afterwards engaged a room of the defendant, and advertised the paintings for sale on 13th June, 1850. At the time of sale no bidders appeared, and subsequently the plaintiff applied to have the pictures delivered up to him, and produced an order purporting to be signed by Mr. Rowe, but the defendant claimed a lien upon them, for 3*l.* 17*s.* for hire of the room, and as the plaintiff refused to pay on the ground that he had not hired the room, and the defendant would not give them up, the plaintiff brought the present action.

For the defence, Mr. Rowe was called, and the graphic and candid style in which he gave his evidence, and disclosed the art and mystery of his profession, created great amusement. He said the pictures in question had been eight months in his possession for sale on account of the plaintiff:—The defendant is a public warehouseman, and I agreed with him for a sale, and sent in the pictures and a quantity of other articles. I was to pay 3*l.* for the room, and 15*s.* a week as long as the property remained there. I never remember to have given the defendant any authority to deliver up the pictures to the plaintiff. The order produced is not in my handwriting. I do not know whose writing it is. On the contrary, I told defendant not to give them up. I have a charge against plaintiff of 3*l.* 15*s.* on account of warehousing myself. The pictures were worth little, except the value of the frames. A 5*l.* note would be dear for the lot. On cross-examination, he said,—I have still some of the plaintiff's pictures at my own rooms. I circulated widely catalogues descriptive of those to be sold. They were described as *Claudes*, *Wilsons*, *Landseers*, *Morlands*, and other eminent artists. Plaintiff gave me a list of the names of the masters, and I sent it to the printer of the catalogue, and he adapted them. They were advertised as "valuable pictures." That was all an auctioneer's puff. They were mere daubs, in fact, not worth the canvas they were painted on; the frames, however, were very good. I would rather have had the frames without the pictures. In the event of a sale, the plaintiff was to pay 10*s.* for the use of the room, and 5 per cent. on all sold.

A verdict was ultimately taken for the plaintiff for 18*s.*, with leave for the defendant to move on points of law.

Comment upon such facts as these is unnecessary, when, as the witness Rowe remarks, "a 5*l.* note would be dear for the lot" of *Claudes*, *Landseers*, *Wilsons*, &c., &c. But how many such pretended sales take place annually, of which similar report might not be made? For years past it has been our aim to expose the "sayings and doings" of these *mock sales*; we believe their course is now almost, if not entirely, run out.

#### CORRESPONDENCE.

##### PERMANENT COLOURS.

SIR.—For the information of your correspondent from Canada on the subject of permanent colours, I have to acquaint you that the same idea pervaded my mind some years since, and I was induced to dissolve, in aqua regia, some gold, and with the aid of an enamel to have a *frit* made with it, which, on being reduced to fine powder, gives a permanent rose colour, but not the depth of the vegetable lakes. The late Colonel Batty painted with similar colours, recommended to him by the late artist, John Glover, more than thirty years ago; the colours were the invention of the late Mr. Sheldrake, but there was little demand for them; they consisted of two shades of lake, an orange, and two shades of brilliant yellow, which combine well with ultramarine, or cobalt, and being vitrified like cobalt, there is no fear of their permanency, both in oil and fresco. Should your correspondent require the lake, Mr. Newman, of 24, Soho Square, has a portion of the colour. The malachite green, called by the Italians, green ultramarine, has, like the lapis lazuli, that lustre which precious stones alone possess, and is now coming into general use. Mr. Hunt has treated the subject of colours and their fabrication with so much clearness in your work; that it may appear like presumption on my part to trespass on your time.

J. D. KING,  
Captain, and Military Knight of Windsor.

#### THE WORLD'S VISIT TO LONDON IN 1851.

IT is now very apparent that several matters which detract from the dignity of our public buildings, and the comfort of the wayfarer in our metropolis, will be unattended to, although we have invited the world to pay us a visit. The selfish neglect in not carefully and clearly designating our streets and various thoroughfares will be persevered in. The striking facade of Newgate, a pile so admired by foreigners, will remain without its full complement of statues; and the city authorities will continue to withhold from us that *feast* of art which their celebrated architect Dance has so well prepared. The beautiful vase on the south side of St. Paul's will remain in its dilapidated condition; whilst the pence are still taken at the door of the temple. The truly picturesque, and carefully designed gateway, known as "Temple Bar," will remain in its present shabby state, its inscriptions obliterated, and the cornice of the west side woefully fractured; its whole appearance bespeaking either poverty of means or of taste on the part of those whose duty it is to preserve and uphold this graceful monument of the seventeenth century. But, above all, those *unsightly* iron railings, in which almost all our porticos are caged, will remain to puzzle our visitors, especially as, in our showy clime, the use of the porticos is so evident. There may be, perhaps, a reason for railing in the summit of our columns, since these lofty structures have proved so attractive to the wretched suicide, but there can be no reason for thus blocking up the bottom of our porticos. Almost every portico with us is placed in irons and made a prison, and the public are debarred the advantage of making acquaintance with this fine and useful feature when most they stand in need of it. The majestic portico of St. Paul's Covent Garden, the stately portico of St. Martin's-in-the-Fields, the graceful little portico in Vere Street Chapel, are all clogged with these iron barricades. Whenever a portico springs up in London the iron-monger looks out for a job; nothing can more completely militate against the full and satisfactory effect of this grand composition than to deprive it of the means of affording shelter; the like is nowhere seen abroad. Are we so barbarous that we cannot be entrusted with the use of such things? Do we not pay a police to keep order in our streets, and to protect our public buildings from desecration? But the public bears patiently these annoyances; as slaves grow accustomed to their fetters, so, by long enduring, we have learnt to tolerate these iron nuisances.

A. W. H.

[The letter of our correspondent, A. W. H., is worthy of the immediate attention of the authorities whose negligence, or inadvertence, he so properly points out. We fear it is now too late to attempt any thorough renovation of the edifices alluded to, but yet there is time enough to rescue them, in a degree, from their miserably dilapidated condition. We will hope something may be done to rescue us from the ridicule which foreigners have too much cause to raise against us.—ED. A.-J.]

## VENETIAN ARCHITECTURE.\*

THERE are four cities unto which men ever travel with a feeling of loving reverence, Tyre, Jerusalem, Rome, Venice. Unto the first, because through the mist of ages it casts a pale reflex of light upon the history of early civilisation. Unto Jerusalem, not only because it was the "City of the Great King," or that her history is written by inspired Prophets in strains of the sublimest poetry, but because it was here Christianity dawned, hence that Moral Truth went forth clothed in the robes of Righteousness and Peace, and because amid her crowded streets that arm was raised at whose bidding the clouds of Ignorance which had hidden the aspect of Heaven from nations, were gathered up as a scroll, and the plague of Idolatry was stayed. Unto Rome, because there Intellectual Power was for centuries enthroned as the government of the world, and that she inherited by the assertion of her spiritual claim to supremacy, the obedience of nations beneath whose footsteps she had been crushed; awing them by the shadow cast from her past glory, subduing them by the supremacy of her moral being, and controlling them by a power which, whilst it appealed to the testimony of ages for its authority, left that authority unfettered, unlimited in Time. Whatever is great in Intellect, whatever appeals to Memory or the Imagination, whatever History teaches us to revere, or Literature consecrates, makes men the "pilgrims of her genius," whose spell compels the educated of all nations to dwell as disciples within her walls.

Nor unto many has Venice less influence. Connected with the desolation of Italy in her origin, she illustrated the greatness of its citizens in the day of prosperity, and when subdued into the chief town of a province, Venice appealed to a history great in event, in character, and social influence, from the days of Attila to Napoleon. It is however solely in relation to the Arts, especially Architecture, we have now to consider Venice, and as our limits forbid an extensive review of Mr. Ruskin's work, we shall endeavour to notice a few leading points of interest connected with the people whose works he describes; and the particular object he hopes to effect, in his researches and criticism upon the "STONES OF VENICE."

Whatever meets the eye in Venice bears about it the impress of some special characteristic, if not in origin—in application. The Venetian mixed with men of all lands, but he was never a citizen of the world. His religious impressions were vivid and sincere; they governed his individual life, but entered not into the policy of the state, unless a matter of commercial interest. Hence the Venetians were neither heretical in faith or promoters of controversy, but submissive as Christians to the authority of the Church, they were the first to limit its temporal power. The most remarkable feature in Venetian Architecture is its Oriental and mixed character. This may have arisen from the fact that her commerce early brought Venice in immediate connection with Constantinople and the East. Her position, her political and commercial relations, thus necessarily introduced forms, habits, and style of Art, very different from that which prevailed in other parts of Italy. Venice associated herself more in spirit with Byzantium than Lombardy; and a native of France, of Germany, or of other European countries, was less seen in her streets, than an Arab or a Greek.

On the revival of literature, Venice attracted the erudition of the East to her walls, within whose circle the Greek artist already had exercised his genius. Upon the conquest of Padua in 1405, the University was considered as the most precious gain acquired. The most illustrious of Venetian families did not hesitate to become Professors in the University, subsequently founded in the city. It was to Venice Petrarca bequeathed his library, and that from her ports navigators sailed, by whom geographical discovery was largely extended. To Venice belongs the repute of giving to Europe the first editions of Greek authors, the first Hebrew Bible, and the productions of the press of Aldus Minutius, and his successors. In mathematical science, her citizens had early made great progress; the bastion, in military fortification, was invented or early brought by them into use, as a measure of defence against the Turks. Her public libraries, and the series of historiographers, from Sabellicus to Niccolò Daia, attest the patronage of literature, and her various monumental works of art, the liberality of her nobles and the government. In painting, the Bellini, Titian, Giorgioni, Tintoretto, and Paul Veronese, confer honour upon her school.

In architecture, Palladio, Sansovino, and Scamozzi; in sculpture, she has produced Canova, closing a list of names worthy of note from the period when Aspetti first decorated the façade of St. Mark. We have already noticed the foreign character of the early Architecture of Venice, and its cause. It was not only that she more willingly associated herself to the East, but that she made it a quarry, and decorated her city with its spoils. Not a ship cleared from the port but under an engagement to return freighted with the remains of Greek, or productions of Byzantine Art. Still true to her own pride, she imparted to these, in their employment, a special characteristic, so that, when even the form was Eastern, the material a strange admixture, the aspect was Venetian. Not long since, in a paper addressed to the Archaeological Institute of Rome, it was asserted that a frieze, existing on the wall of the palace of a Venetian senator, now in decay, was the work of Scopas. We have written this merely as indications of the spirit of the people, whose architecture Mr. Ruskin now undertakes to describe, which it is requisite to understand, if we would appreciate what his acknowledged genius and extensive research now present to attention. Mr. Ruskin's work is to consist of two volumes, of which we have now the first. In the first chapter, "The Quarry," he sketches a history of Venice, "still left for our beholding, in the final period of her decline, a ghost upon the sands of the sea, so weak, so quiet, so bereft of all her loveliness, that we might well doubt, as we watched her faint reflection in the mirage of the lagoon, which was the city and which the shadow. I would endeavour to trace the lines of this image before it be for ever lost, and to record, as far as I may, the warning which seems to me to be uttered by every one of the fast-gaining waves, that beat, like passing bells, against the Stones of Venice." But Mr. Ruskin does not seek to do this by a mere technical description of her architecture, for the evidence which, he adds, "I shall be able to deduce from the arts of Venice, will be both frequent and irrefragable; that the decline of her political prosperity was exactly coincident with that of domestic and individual religion. I say, domestic and individual; for—and this is the second point I wish the reader to keep in mind—the most curious phenomenon in all Venetian history is, the vitality of religion in private life, and its deadness in public policy. Amidst the enthusiasm, chivalry, or fanaticism of the other states of Europe, Venice stands, from first to last, like a masked statue,—her coldness impenetrable, her exertion only aroused by the touch of a secret spring. That spring was her commercial interest; this the one motive of all her important political acts, or enduring national animosities."

In thirty chapters, copiously illustrated, the author next describes and criticises all the various architectural members—the wall base, the wall veil, the shaft, the capital, arch-masonry, roof, ornament &c., so that the reader will ultimately not only know of what Venetian architecture consists, but upon what principles the beauty of architecture depends, what is its purport, and its end.

"Our task, therefore, divides itself into two branches, and these I shall follow in succession. I shall first consider the construction of buildings, dividing them into their really necessary members or features; and I shall endeavour so to lead the reader forward from the foundation upwards, as that he may find out for himself the best way of doing everything, and having so discovered it, never forget it."

But we should do Mr. Ruskin great injustice were we to pass unnoticed the manner in which this is done. It is not only that he strives, clearly and copiously, to describe the various architectural elements with which he deals, but his natural genius, at intervals, as if tired by dwelling upon things of wood and stone, the work of man's hand, soars aloft, and seems to breathe the most freely when in more immediate communion with the Sublime and Beautiful in Nature. The attention of the reader is repeatedly riveted by passages of great power of thought and expression; thus, in the twentieth chapter, on the "Treatment of Ornament"—

"It may be asked whether in advocating this adaptation to the distance of the eye, I obey my natural rule of observance of natural law. Are not all natural things, it may be asked, as lovely near as far away? Nay, not so. Look at the clouds, and watch the delicate sculpture of their alabaster sides, and the rounded lustre of their magnificent rolling. They were meant to be held far away, they were shaped for their place, high above your head; approach them, and they fuse into vague mists, or whirl away in fierce fragments of thunderous vapour. Look at the crest of the Alp, from the far-away plains over which its

light is cast, whence human souls have communion with it by their myriad. The child looks up to it in the dawn, and the husbandman in the burden and heat of the day, and the old man in the going down of the sun,—and it is to them all as the celestial city in the world's horizon, dyed with the depth of heaven, and clothed with the calm of eternity. There it was set for holy dominion by him who marked for the sun his journey, and bade the moon know her going down."

Some may not agree with Mr. Ruskin in his views of Art, the comparative greatness of painters, or upon his critical exposition of the Beautiful; but all must unite in commendation of his attainments and his genius, still more concede to him the respect due to those so devoted to noble purposes. He does not write as one who seeks the repute of the day. Here is one sentence from pages of excellent writing:—

"The work is not to improve, but to explain. This infinite universe is inconceivable, unfathomable, in its whole; every human creature must slowly spell out, and long contemplate such part of it as may be possible for him to reach; then set forth what he has learned to those beneath him, extricating it from infinity, as one gathers a violet out of grass; one does not improve either violet or grass in gathering it, but one makes the flower visible, and then the human being has to make its power upon his own heart visible also, and to give it the honour of the good thoughts it has raised in him, and to write upon it the history of his own soul."

It is in this spirit we are taught—thus the "Stones of Venice" are made eloquent witnesses of her past greatness, the matter from which the spirit of true architecture is to be evoked. The history of this great Republic has been ably written by Daru; the true expression of her spirit breathes in the poetry of Rogers; her monumental greatness is familiar to us by the surpassing genius of Turner, and the power of life-like revival is the gift of Prout. There will be no fitter companion to their works, than this, whose object, but not whose merit, we have tried thus faintly to present to our readers.

H.

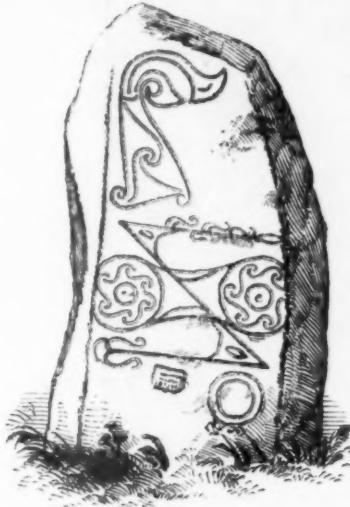
## FRESCO-PAINTING.

A NEW mode of Fresco-Painting has been discovered in Germany, which appears to possess great advantages over the old method, inasmuch as it is calculated to defy the effects of climate. It has been already tested at Munich, with complete success. With the view of supplying a specimen for the Great Exhibition, M. Kaulbach has had one of his designs copied for transmission to this country. By a chemical process to which the picture is subjected, the ground on which it is painted, as well as the picture itself, becomes as hard as granite; so entirely so, indeed, as to be totally impervious to the effects of either fire or damp. M. Muhr, who is preparing the specimen, gives (in a letter to the *Athenaeum*) the following account of the means by which this result may be effected. "The picture is upon a piece of wainscot covered with mortar, and the wall on which a stereo-chromic fresco is to be executed undergoes a certain preparation. The colours are not combined, as in *al fresco*, with lime, but with a solution of silex; and all the advantages of fresco-painting are obtained without any of its disadvantages. This species of painting resists every influence of climate, and may be confidently used as an external coating for buildings in any part of the world. To the artist himself it offers the most important recommendations. He is not confined to time in executing it. He can leave off when he pleases, and for any length of time:—which he cannot do in fresco-work by any means, nor in oil-painting excepting within certain limits. The highest advantage of all, however, is, that the same part may be painted over and over as often as you please—which is not possible in fresco; and, consequently, by this new mode the most perfect harmony may be preserved throughout the largest possible painting. In fresco, the artist is the slave of his materials—here, he is their arbitrary master to the fullest extent." M. Kaulbach has designated this style of painting stereo-chromic, in reference to its durability. The invention is ascribed to the well-known German chemist, Obergrath von Fuchs, and is regarded at Munich as an important advance in the art of fresco-painting.

\* "The Stones of Venice." Volume the First. The Foundations. By John Ruskin. London: Smith, Elder, & Co. 8vo. 1851.

## SCOTTISH ARCHAEOLOGY.\*

We have had frequent occasion to notice, within the last few years, the evident improvement which has characterised the books devoted to the antiquary's use. There is an evident desire on the part of their authors to extract useful knowledge even from "the fouth o' auld nick-nackets," which was once considered as the distinguishing mark of



those who had "ta'en the antiquarian trade," and who had to endure the good-natured ridicule of Burns or Scott. Had either of these "northern



"stars" lived till the present day, we believe that he would treat the subject with less levity, particularly



when he saw a fellow-countryman deducing the history and habits of their forefathers from the scattered and neglected relics now remaining. As



\* "The Archaeology and Prehistoric Annals of Scotland." By Daniel Wilson, Honorary Secretary of the Society of Antiquaries of Scotland. Published by Sutherland and Knox, Edinburgh; Simpkin and Marshall, London.

Cuvier could deduce from a fossil bone the form and habit of an extinct animal, so the judicious antiquary may, from a broken vase or a simple fragment of ornament, define its age; and ultimately, by a large comparison of such objects,

still to be done, that which is done is perfect; but we hail with pleasure that which, so carefully and so well done as is Mr. Wilson's elegant volume, cannot fail to be peculiarly acceptable to the Scottish antiquary, and useful to all those who



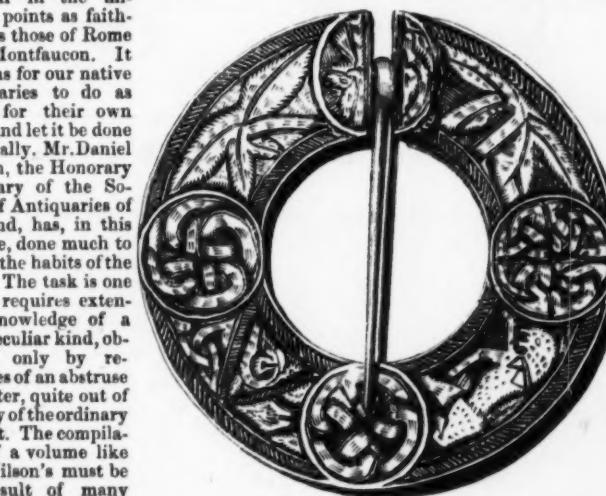
enable us to clear the veil of obscurity which hangs over aboriginal life in our native land, and construct from these "prehistoric annals" a history of the people who have no other record left.

Ancient Egypt and Assyria have, by patient research and acute deduction, been resuscitated, and the manners of their inhabitants rendered familiar in the minutest points as faithfully as those of Rome by a Montfaucon. It remains for our native antiquaries to do as much for their own land, and let it be done effectually. Mr. Daniel Wilson, the Honorary Secretary of the Society of Antiquaries of Scotland, has, in this volume, done much to reveal the habits of the past. The task is one which requires extensive knowledge of a very peculiar kind, obtained only by researches of an abstruse character, quite out of the way of the ordinary student. The compilation of a volume like Mr. Wilson's must be the result of many years' patient investigation in a peculiar tract, and cannot be "read up to" in book-making style. Where there is little to guide and much to conjecture, it requires a peculiarly well-balanced mind to reduce isolated facts to clearness and utility. By the aid of such

make antiquities the principal theme of their study.

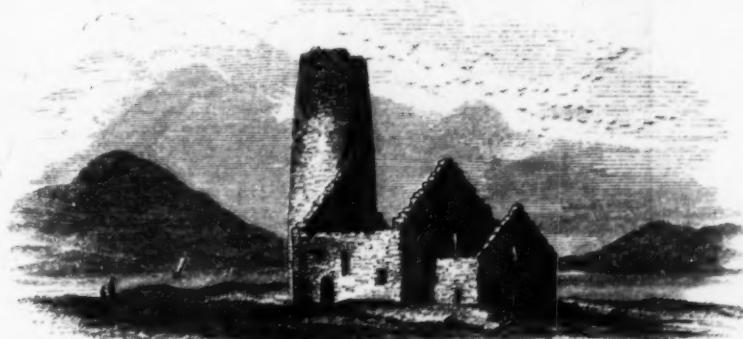
Of the curiosity and interest which attaches to the illustrations of the book, our present page can bear witness. The more elaborate engravings are upon copper, and are excellently rendered. Our selection comprises a representation of the curiously sculptured Dunnichen Stone, in Angusshire; the gold sceptre head, found at Cairnmuir, Peeblesshire, remarkable for its curious enrichments; a battle-axe from Bannockburn, "which may be associated with more confidence with the great victory of Robert the Bruce, than most of the relics that bear his name;" a witch's bridle from Forfar, a fearful picture of ancient cruelty and superstition. A more agreeable picture is the venerable little church of Egilshay, in Orkney, a primitive structure of singular simplicity. Articles of personal use complete our series, comprising a powder horn, two dirks, and a Highland brooch, elaborately or-

namented, all remarkable for the antique taste of their enrichments, which appears to have continued in Scotland through many centuries. The glass beads are of the kind once termed "Druidical or adder-heads;" they were highly valued by the



books as Mr. Wilson's, we may ultimately become familiar with much that is now involved in obscurity; of course, neither the author nor ourselves are prepared to say that where there is so much

British Aborigines, and are generally supposed to have been imported by the ancient Phoenician traders, to whom the British Islanders appear to have been much indebted for their early civilisation.



## EXAMPLES OF GERMAN ARTISTS.



JOSEPH SOLD BY HIS BRETHREN. G. JÄGER. Genesis, ch. xxxvii. ver. 28.



JOSEPH INTERPRETING PHARAOH'S DREAM. G. JÄGER. Genesis, ch. xl., ver. 25

## EXAMPLES OF GERMAN ARTISTS.



JOSEPH ACKNOWLEDGING HIS BRETHREN. G. JÄGER. Genesis, ch. xlvi., ver. 3.



THE RETURN OF THE SPIES. A. STRÄHUBER. Numbers ch. xiii., ver. 26.

## EXAMPLES OF THE ARTISTS OF FRANCE.

KARL GIRARDET.



THE HUGUENOT SERVICE INTERRUPTED.

THE DOMESTIC MANNERS OF  
THE ENGLISH  
DURING THE MIDDLE AGES.  
BY THOMAS WRIGHT, F.S.A., ETC.  
WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

III.—THE CHAMBER AND ITS FURNITURE.—BEDS AND BEDROOMS.—CHARACTER AND MANNERS OF THE ANGLO-SAXON LADIES.—ANGLO-SAXON PUNISHMENTS.—ALMS-GIVING.

The bower or chamber, which, as I have before stated, was, in the original Saxon mansions, built separate from the hall, was a more private apartment than the latter, although it was still easy of access. In the houses of the rich and the noble there were, as may easily be supposed, several chambers, devoted to the different purposes of the household, and to the reception of visitors. It was in the chamber that the lord of the household transacted his private business, and gave his private audiences. We see by the story of King Edwy that it was considered a mark of effeminacy to retire from the company in the hall after dinner, to seek more quiet amusement in the chamber, where the men rejoined the ladies of the family; yet there are numerous instances which show that, except on festive occasions, this was a very common practice. In some cases, where the party was not an ostentatious or public one, the meal was served in a chamber rather than in the hall. According to the story of Osbert king of Northumberland and Beorn the buzcarl, as told by Gaimar, it was in a chamber that the lady of Beorn received the king, and caused the meal to be served to him which ended in consequences so fatal to the country. We have very little information relating to the domestic games and amusements of the Anglo-Saxons. They seem to have consisted, in a great measure, in music and in telling stories. They had games of hazard, but we are not acquainted with their character. Their chief game was named *tafel* or *taef*, which has been explained by *dice* and by *chess*; one name of the article played with, *tafel-stan*, a table-stone, would suit either interpretation; but another, *taef-mon*, a table-man, would seem to indicate a game resembling our chess. The writers immediately after the conquest speak of the Saxons as playing at chess, and pretend that they learnt the game from the Danes. Gaimar, who gives us an interesting story relating to the deceit practised upon King Edgar (A.D. 973) by Athelwold, when sent to visit the beautiful Elfrida, daughter of Orgar of Devonshire, describes the young lady and her noble father as passing the day at chess.

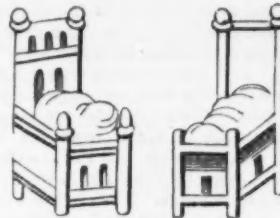
Orgar jouou à un eschis,  
Un gis k'il apist des Danels:  
Od lui jouou Estruet la bele.

The Ramsey history, published by Gale, describing a bishop's visit to court late at night, says that he found the king amusing himself with similar games.\* An ecclesiastical canon, enacted under King Edgar, enjoined that a priest should not be a *taefere*, or gambler.

It was not usual, in the middle ages, to possess much furniture, for in those times of insecurity, anything moveable, which could not easily be concealed, was never safe from plunderers. Benches, on which several persons could sit together, and a stool or a chair for a guest of more consideration, were the only seats. Our word chair is Anglo-Norman, and the adoption of the name from that language would seem to indicate that the moveable to which it was applied was unknown to the great mass of the Anglo-Saxon population of the island. The Anglo-Saxon name for it was *setl*, a seat, or *stol*; the latter preserved in the modern word stool. We find chairs of different forms in the illuminations of Anglo-Saxon manuscripts, but they are always represented as the seats of persons of high rank and dignity, usually of kings. The two examples given in the accompanying cut (No. 1), are taken from the Harleian MS., No. 603, fol. 54, v<sup>o</sup>., already referred to in our

\* Regem adhuc tesserarum vel scaccarum ludo longioris tertia noctis relevantem inventi.

former papers. It will be observed that, although very simple in form, they are both furnished



NO. 1. ANGLO-SAXON CHAIRS.

with cushions. The chair in our cut No. 2, taken from Alfric's translation of Genesis (MS. Cotton. Claudius B. iv.), on which a king is seated, is of a different and more elegant construction. We



NO. 2. A KING SEATED.

sometimes find, in the manuscripts, chairs of fantastic form, which were, perhaps, creations of the artist's imagination. Such a one is the singular throne on which King David is seated with his harp, in our cut No. 3, which is also taken from the Harleian Manuscript, No. 603, (fol. 68, v<sup>o</sup>.). In addition to the seat, the ladies in the chamber had a *scamel*, or footstool.

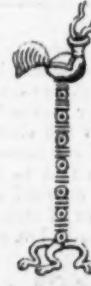


NO. 3. KING DAVID.

There was a table used in the chamber or bower, which differed altogether from that used in the hall. It was named *mysa*, *disc* (from the Latin *discus*), and *beod*; all words which convey the idea of its being round—*beodas* (in the plural) was the term applied to the scales of a balance. The Latin phrase, of the 127th Psalm, *in circuitu mensa tua*, which was evidently understood by the Anglo-Saxon translators as referring to a round table, is translated by one, *on ymbhwyrfe mysa* fine, and by another, *in ymbhwyrfe beodes* fine. If we refer back to the paper in our last number, we shall see, in the subjects which appear to exhibit a small domestic party, (see cuts No. 3, 7, and 12,) that the table is round; and this was evidently the favourite form given among the Anglo-Saxons to the table used in the chamber or private room. This form has been preserved as a favourite one in England, down to a very recent period, as that of the parlour-table among the class of society most likely to retain

Anglo-Saxon tastes and sentiments. In the pictures, the round table is generally represented as supported on three or four legs, though there are instances in which it was represented with one. In the latter case, the board of the table probably turned up on a hinge, as in our old parlour tea-tables; and in the former it was probably capable of being taken off the legs; for there is reason for believing that it was only laid out when wanted, and that, when no longer in use, it was put away on one side of the room or in a closet, in the smallest possible compass.

We have no information to explain to us how the bower or chamber was warmed. In the hall, it is probable that the fire gave warmth and light at the same time; but, in the chamber, during the long evenings of winter, it was necessary to have an artificial light to enable its occupants to read, or work, or play. The Anglo-Saxon name for this article, so necessary for domestic comfort, was *candel* or *condel* (our candle); and, so general was the application of this term, that it was even used figuratively as we now use the word lamp. Thus, the Anglo-Saxon poets spoke of the sun as *rodore candel* (the candle of the firmament), *woruld-candel* (the candle of the world), *hefon-candel* (the candle of heaven), *wyn-candel* (the candle of glory). The candle was, no doubt, originally a mere mass of fat plastered round a wick (*candel-weoc*), and stuck upon an upright stick. Hence the instrument on which it was afterwards supported received the name of *candel-stica* or *candel-staf*, a candlestick; and the original idea was preserved even when the candle supporter had many branches, it being then called a *candel-treow*, or candle-tree. The original arrangement of the stick was also preserved; for, down to a very recent period, the candle was not inserted in a socket in the candlestick as at present, but it was stuck upon a spike. The Anglo-Saxon writers speak of *candel-snytels*, or snuffers. Other names less used, for a candle or some article for giving light, were *blacern* or *blacern*, which is explained in glossaries by the Latin *lacerna*, and *bracele*, the latter signifying merely a light. It was usual, also, among our Saxon forefathers, as among ourselves, to speak of the instrument for illumination as merely *leah*, a light—"bring me a light." A candlestick and candle are



NO. 4. A LAMP AND STAND.

represented in one of the cuts in our last paper (cut No. 7). The Anglo-Saxons, no doubt, derived the use of lamps from the Romans; and they were so utterly at a loss for a word to describe this mode of illumination, that they always called it *leah-fet*, a light-vat, or vessel of light. In our cut (No. 4) we have an Anglo-Saxon lamp, placed on a candelabrum or stand, exactly in the Roman manner. It will be remembered that Asser, a writer of somewhat doubtful authenticity, ascribes to King Alfred the invention of lanterns, as a protection to the candle, to prevent it from swaying in consequence of the wind entering through the crevices of the apartments; not a very bright picture of the comforts of an Anglo-Saxon chamber. The candles were made of wax as well as tallow. The candlestick was of different materials. In one instance we find it termed, in Anglo-Saxon, a *leah-isern*, literally a light-iron: perhaps this was the term used for the lamp-stand, as figured in our last cut. In the inventories we have mention of *ge-bonene candel-sticcan*, candlesticks of bone, of silver-gilt candlesticks, and of ornamented candlesticks.

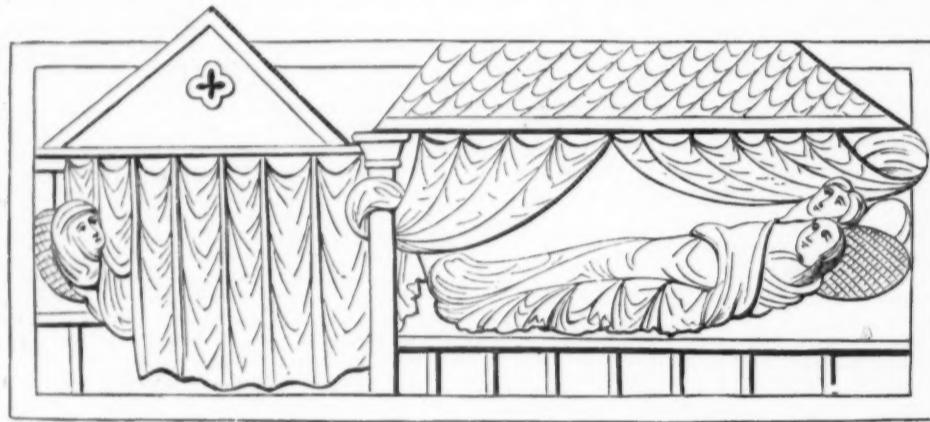
A bed was a usual article of furniture in the bower or chamber; though there were, no doubt, in large mansions, chambers set apart as bedrooms, as well as chambers in which there was no bed, or in which a bed could be made for the occasion. The account given by Gaimar, as quoted above, of the visit of King Osbert to Beorn's lady, seems to imply that the chamber in which the lady gave the king his meal had a bed in it. The bed itself seems usually to have consisted merely of a sack (*seccing*) filled with straw, and laid on a bench or board. Hence words used commonly to signify the bed itself were *berne* (a bench), and *strew* (straw); and even in King Alfred's translation of Bede, the statement, "he ordered to prepare a bed for him," is expressed in Anglo-Saxon by, *he heht him streowne ge-gearwian*, literally, he ordered to prepare straw for him. All, in fact, that had to be done when a bed was wanted, was to take the bed-sack out of the *cyst*, or chest, fill it with fresh straw, and lay it on the bench. In ordinary houses it is probable that the bench for the bed was placed in a recess at the side of the room, in the manner we still see in Scotland; and hence the bed itself was called, among other names, *cota*, a cot; *cryb*, a crib or stall; and *clif* or *clif*, a recess or closet. From the same circumstance a bedroom was called *bed-clifa* or *bed-cleofa*, and *bed-cota*, a bed-closet or bed-cove. Our cut (No. 5), taken from Alfric's version of Genesis (Claudius, B. iv.), represents

beds of this description. Benches are evidently placed in recesses at the side of the chamber, with the beds laid upon them, and the recesses are separated from the rest of the apartment by a curtain, *bed-warft* or *hryfste*. The modern word *bedstead* means, literally, no more than "a place for a bed;" and it is probable that what we call bedsteads were then rare, and only possessed by people of rank. Two examples are given in the annexed cut (No. 6), taken from the Harleian MS., No. 603. Under the head were placed a *bolstar* and a *pyle* (pillow), which were probably also stuffed with straw. The clothes with which the sleeper was covered, and which appear in the pictures scanty enough, were *scyte*, a sheet, *bed-felt*, a coverlet, which was generally of some thicker material, and *bed-reaf*, bed-clothes. We know from a multitude of authorities, that it was the general custom of the middle ages to go into bed quite naked. The sketchy character of the Anglo-Saxon drawings renders it difficult sometimes to judge of minute details; but, from the accompanying cuts, it appears that an Anglo-Saxon going into bed, having stripped all his/her clothes off, first wrapped round his body a sheet, and then drew over him the coverlet. Sharon Turner has given a list of the articles connected with the bed, mentioned in the Anglo-Saxon wills and inventories. In the will of a man we find bed-clothes (*bed-reafes*), with a curtain (*hryfste*), and sheet (*hopp-scylan*), and all that thereto belongs; and he gives to his son the

prepared for the king was a building apart, and that it had only a ground-floor.

It is very rare that we can catch in history a glimpse of the internal economy of the Anglo-Saxon household. Enough, however, is told to show us that the Saxon woman in every class of society possessed those characteristics which are still considered to be the best traits of the character of Englishwomen; she was the attentive housewife, the tender companion, the comforter and consoler of her husband and family, the virtuous and noble matron. In all ranks, from the queen to the peasant, we find the lady of the household attending to her domestic duties. In 686, John of Beverley performed a supposed miraculous cure on the lady of a Yorkshire earl; and the man who narrated the miracle to Bede the historian, and who dined with John of Beverley at the earl's house after the cure, said, "She presented the cup to the bishop (John) and to me, and continued serving us with drink as she had begun, till dinner was over." Domestic duties of this kind were never considered as degrading, and they were performed with a simplicity peculiarly characteristic of the age. Bede relates another story of a miraculous cure performed on an earl's wife by St. Cuthbert, in the sequel of which we find the lady going forth from her house to meet her husband's visitor, holding the reins while he dismounts, and conducting him in. The wicked and ambitious queen Elfhilda, when her stepson king Edward approached her residence, went out in person to attend upon him and invite him to enter, and, on his refusal, she served him with the cup herself, and it was while stooping to take it, that he was treacherously stabbed by one of her attendants. In their chamber, the ladies were employed in needlework and embroidery, and the Saxon ladies were so skilful in this art, that their work, under the name of English work (*opus Anglicum*) was celebrated on the continent. We read of a Saxon lady, named Athelwiftha, who retired with her maidens to a house near Ely, where her mother was buried, and employed herself and them in making a rich chasuble for the monks. The four princesses, the sisters of king Athelstan, were celebrated for their skill in spinning, weaving, and embroidering; William of Malmesbury tells us that

their father king Edward had educated them "in such wise, that in childhood they gave their whole attention to letters, and afterwards employed themselves in the labours of the distaff and the needle." The reader will remember in the story of the Saxon queen Osburgha, the mother of the great Alfred, how she sat in her chamber, surrounded by her children, and encouraging them in a taste for literature. The ladies, when thus occupied, were not inaccessible to their friends of either sex. When Dunstan was a youth, he appears to have been always a welcome visitor to the ladies in their "bowers," on account of his skill in music and in the arts. His contemporary biographer tells us of a noble lady, named Ethelwynn, who, knowing his skill in drawing and designs, obtained his assistance for the ornaments of a handsome stole which she and her women were embroidering. Dunstan is represented as bringing his harp with him into the apartment of the ladies, and hanging it up against the wall, that he might have it ready to play to them in the intervals of their work. Editha, the queen of Edward the Confessor, was well known as a skilful needle-woman, and as extensively versed in literature. Ingulf's story of his schoolboy-days, if it be true (for there is considerable doubt of the authenticity of Ingulf's "History,") and of his interviews with queen Editha, give us a curious picture of the simplicity of an Anglo-Saxon court, even at the latest period of their monarchy. "I often met her," he says, "as I came from school, and then she questioned me about my studies and my verses; and willingly passing from grammar to logic, she would catch me in the subtleties of argument. She always gave me two or three pieces of money, which were counted to me by



NO. 5. ANGLO-SAXON BEDS.

*bed-reafe*, or bed-clothes, and all its appurtenances. An Anglo-Saxon lady gives to one of her children two chests and their contents, her best bed-curtain, linen, and all the clothes belonging to it. To another child she leaves two chests, and "all the bed-clothes that to one bed belong." On another occasion we read of *pulvinar unum de pallo*: not a pillow of straw, as Turner very erroneously translates it, but a pillow of a sort



NO. 6. ANGLO-SAXON BEDS.

of rich cloth made in the middle ages. A goat-skin bed-covering was sent to an Anglo-Saxon abbot; and bear-skins are sometimes noticed, as if a part of bed furniture.

The bed-room or chamber and the sitting

room were usually identical; for we must bear in mind that in the domestic manners of the middle ages the same idea of privacy was not connected with the sleeping-room as at the present day. Gaimar has preserved an anecdote of Anglo-Saxon times curiously illustrative of this point. King Edgar—a second David in this respect—married the widow of Athelwold, whom he had murdered in order to clear his way to her bed. The king and queen were sleeping in their bed, which is described as surrounded by a rich curtain, made of a stuff which we cannot easily explain, when Dunstan, uninvited, but unhindered, entered the chamber to expostulate with them on their wickedness, and came to the king's bedside, where he stood over them and entered into conversation—

A Londres ert Edgar li reis;  
En son lit jut e la raine,  
Entur els out une curtine  
Delige, d'un paille escariman.  
Este vus l'arcevesque Dunstan,  
Très par matin vint en la chambre.  
Sur un pecul de vermail lambe  
S'est apué cel arcevesque.

In the account of the murder of King Athelbert by the instrumentality of the queen of Offa, as it is told by Roger of Wendover, we see the queen ordering to be prepared for the royal guest, a chamber, which was adorned for the occasion with sumptuous furniture, as his bed-room. "Near the king's bed she caused a seat to be prepared, magnificently decked, and surrounded with curtains; and underneath it the wicked woman caused a deep pit to be dug." Into this pit the king was precipitated the moment he trusted himself on the treacherous seat. It is clear from the context that the chamber thus

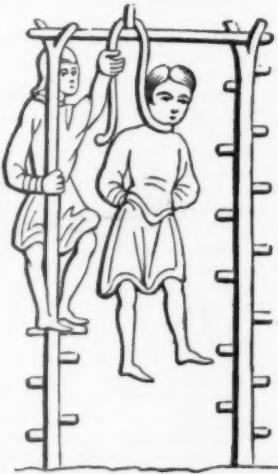
her handmaiden, and then sent me to the royal larder to refresh myself."

The least amiable trait in the character of the Anglo-Saxon ladies was their treatment of their servants or slaves; for this class among the Anglo-Saxons were in a state of absolute servitude, might be bought and sold, and had no protection in the law against their masters and mistresses, who, in fact, had power of life and death over



NO. 7. WASHING AND SCOURGING.

them. We gather from the ecclesiastical canons that, at least in the earlier periods of Anglo-Saxon history, it was not unusual for servants to be scourged to death by or by order of their mistresses. Some of the collections of local miracles, such as those of St. Swithun, at Winchester, furnish us with horrible pictures of the cruel treatment to which female slaves especially were subjected. For comparatively slight offences they were loaded with gyes and fetters, and subjected to all kinds of tortures. The interesting scene represented in our cut, No. 7, taken from the Harleian MS., No. 603, fol. 14, v°., may be regarded as showing us the scourging of a slave. In a picture in Alfric's version of Genesis, the man scourged, instead of being tied by the feet, is fixed by the body in a cloven post, in a rather singular manner. The aptness with which the Saxon ladies made use of the scourge is illustrated by one of William of Malmesbury's anecdotes, who tells us that, when King Ethelred was a child, he once so irritated his mother, that not having a whip at hand, she beat him with some candles, which were the first thing that fell under her hand, until he was almost insensible. "On this



NO. 8. HANGING.

account he dreaded candles during the rest of his life, to such a degree that he would never suffer the light of them to be introduced in his presence!"

The cruelty of the Anglo-Saxon ladies to their servants offers a contrast to the generally mild character of the punishments inflicted by the Anglo-Saxon laws. The laws of Ethelred contain the following injunction, showing how contrary capital punishment is to the spirit of Anglo-Saxon legislation:—"And the ordinance of our lord, and of his witan (parliament), is, that Christian men for all too little be not condemned to death; but in general let mild punishment be decreed, for the people's need; and let not for a little God's handywork and his own purchase be destroyed, which he dearly bought." This injunction is repeated in the laws of Canute. It appears that the usual method of inflicting death upon criminals was by hanging. Our cut, No. 8, taken from the illuminations to Alfric's version of Genesis, represents an Anglo-Saxon gallows, and the rather primitive method of carrying the last penalty of the law into effect.

The early illuminated manuscripts give us few representations of popular punishments. The following cut, from the Harleian MS., No. 603. (so often quoted), shows us the stocks, generally placed by the side of the public road at the entrance to the town. Two other offenders are attached to the columns of the public building, perhaps a courthouse, by apparently a rope and a chain.

We have little information on the secrets of the toilette of the Anglo-Saxons. We know from many sources that washing and bathing were frequent practices among them. The use of warm baths they probably derived from the Romans. Our cut, No. 7, represents a party at their ablutions. We constantly find among the articles in the graves of Anglo-Saxon ladies tweezers, which were evidently intended for eradicating superfluous hairs, a circumstance which contributes to show that they paid special attention to hairdressing. To judge from the colour of the hair in some of the illuminations, we might be led to suppose that sometimes they stained it. The young men seem to have been more foppish and vain of their persons than the ladies, and some of the old chronicles, such as the Ely history, tell us (which we should hardly have expected) that this was especially a characteristic of the Danish invaders, who, we are told, "following the custom of their country, used to comb their hair every day, bathed every Saturday, often changed their clothes, and used many other such frivolous means of setting off the beauty of their persons."\*

Before we quit entirely the Saxon hall, and its festivities and ceremonies, we must mention one circumstance connected with them. The laws and customs of the Anglo-Saxons

\* *Habebant etiam ex consuetudine patrie unoquoque die comam pectere, sabbatis balneare, saepe etiam vestituram mutare, et formam corporis multis talibus frivilis adjuvare.*—Hist. Ellensis, ap. Gale, p. 547.

earnestly enjoined the duty of almsgiving, and a multitude of persons partook of the hospitality of the rich man's mansion, who were not worthy to be admitted to his tables. These assembled at meal-times outside the gate of his house, and it was a custom to lay aside a portion of the provisions to be distributed among them, with the fragments from the table. In Alfric's homily for the second Sunday after Pentecost, the preacher, after dwelling on the story of Lazarus, who was spurned from the rich man's table, appeals to his Anglo-Saxon audience—"many Lazaruses ye have now lying at your gates, begging for your superfluity." Bede tells us of the good King



NO. 9. ANGLO-SAXON PUNISHMENTS.

Oswald, that when he was once sitting at dinner, on Easter-day, with his bishop, having a silver dish full of dainties before him, as they were just ready to bless the bread, the servant whose duty it was to relieve the poor, came in on a sudden and told the king that a great multitude of needy persons from all parts were sitting in the streets begging some alms of the king. The latter immediately ordered the provisions set before him to be carried to the poor, and the dish to be cut in pieces and divided among them. In the picture of a Saxon house given in our first article, we see the lord of the household on a sort of throne at the entrance to his hall, presiding over the distribution of his charity. This seat, generally under an arch or canopy, is often represented in the Saxon manuscripts, and the chief or lord seated under it, distributing justice or charity. In the accompanying cut, No. 10, taken from the Anglo-Saxon manuscript of Prudentius, the lady Wisdom is represented seated on such a throne. It was, perhaps, the *burh-gate-setl*, or seat at the burh-gate, mentioned as characteristic of the rank of the thane in the following extract from a treatise on ranks in society, printed with the Anglo-Saxon laws: "And if a ceorl thrived, so that he had



NO. 10. WISDOM ON HER THRONE.

fully five hides of his own land, church (or perhaps private chapel) and kitchen (*kycenan*), bell-house, and burh-gate-seat, and special duty in the king's hall, then was he thenceforth worthy of the dignity of thane."

## THE ART-JOURNAL.

## PICTURES IN CHURCHES.

It has long been a matter of surprise and regret that England should have been so much behind continental nations in the national appreciation of Art. Private patronage has never been wanting, even on a munificent scale, in this country; but public encouragement has been, until within a comparatively recent period, either entirely withheld or very scantly doled out. Perhaps in no point of view has the encouragement been so limited as in the decoration of public buildings; though this is in process of amendment by the liberal commissions given to artists and sculptors for the embellishment of the New Houses of Parliament, and by the increased desire now manifested for the decoration of edifices intended for the use of wealthy or distinguished corporate bodies. The ground is, however, merely broken, and though occasionally we meet with instances of a better kind, we generally find either that Art-decoration is entirely overlooked in public edifices, or have the mortification to discover that where it is applied, it is often so much at variance with the style or uses of the building, as to render it deserving rather of censure than of commendation.

Without entering upon the controversy at present raging in some of the principal literary journals, as to the propriety of applying chromatic decoration to the interior of public buildings,—a discussion which seems to have arisen in reference to the ornament appropriate to the Exhibition,—it may be fairly assumed, on the evidence of the taste and judgment of past ages, the brightest and noblest in Art, that the judicious introduction of pictures and statues in places of public resort is appropriate in point of ornament, as well as eminently useful in other respects. As ornaments, suitable pictures serve to beautify the general appearance of the edifice, and diversify the blank spaces which the construction or intended use of the building will not suffer the architect to break up; and this they effect without interfering in any way with the general scope of the design, with which, indeed, they may always, without difficulty, be made to accord. The adaptation of fresco-painting to our climate, and still more the recent German discoveries in this method of painting, have removed the great objection of want of a suitable method, and it may now reasonably be hoped that from the present increased facilities for execution, and the newly-awakened taste, we shall, as a nation, obtain the earnestly-desired result of the extensive and appropriate decoration of our public buildings.

As a proof of what may be done in this way, reference need only be made to Bavaria, where by the judicious and liberal national patronage extended to it, Art has raised for itself a shrine stately and magnificent; where the greatest works have been undertaken and triumphantly achieved,—where every picture-gallery is a palace, and every palace one great picture,—and whence a race of artists is proceeding who bid fair to reap the laurels of all Europe. Nor are artists the only persons who derive advantage from this extension of Art. Munich, whose streets a few years ago, were dull and quiet, whose trade was insignificant, and whose name was scarcely ever heard, is now thronged with visitors, eager to examine its new beauties, and to imbibe that spirit of Art with which its atmosphere seems impregnated; and Bavaria, generally, is fast becoming what for centuries Italy has been,—the holy land to which the votaries of Art make their devout and enthusiastic pilgrimage. When will England learn that even for purposes of commerce Art is useful,—and that where the higher and nobler Arts are assiduously cultivated, the inferior and industrial ones are also sure to flourish?

There is one class of public structures in England well adapted for Art-decoration, but almost universally neglected—our churches. Viewed with the eye of an artist, how few interesting features beyond those of exterior form are possessed by any of them. How cold and paltry their internal decorations. The graces of architecture are, it is true, in many cases theirs; we have rich piles of buildings, in all styles—the majestic Greek, the elegant Italian, the superb Gothic. Every pictorial feature is imparted to the form and grouping, every beauty lavished on the details; but where the architect terminates his labours, and the artist should commence his, stolid indifference, or deep-rooted prejudice bars the way, and the carpenter and the upholsterer fill with lumbering pews and unsightly drapery, the space that offers so fair a field for the proper employment of one of the highest talents God has given—for the dedication of the beautiful to His service, in teaching the noblest lessons of religion and virtue.

Yet what valid objection can be urged against

the introduction of pictures into churches? Surely not a vague fear of idolatry. From this our Protestant faith may be taken as an ample safeguard. Nor the fear of distracting the attention of the congregations; for the objects calculated to direct the soul to the highest and purest thoughts, can never be deemed out of place. Besides, we tolerate and even encourage memorial tablets on our church walls, and fill up many a noble chancel with ungraceful and inappropriate tombs; nay, what is more to the purpose, we regard a painted window as a suitable appendage to the Christian temple: and why not carry out the principle to its legitimate extent? The painted wall can do no more harm than the painted window; and if the latter is, in the words of one of our noblest poets, serviceable in

"Casting a dim, religious light,"

why is not the former admissible to complete the circle of decoration, and so to present the edifice as a beautifully harmonious whole?

In the prejudice against pictures in churches, England stands alone. No continental nation, not even Protestant Prussia, repudiates them. In all Roman Catholic countries they have been for centuries employed as decorations and altar-pieces; and formerly they were so used in England too. How often during the restoration of some ancient church do we hear of the discovery of an old fresco, sometimes, as in a recent instance, of a series of paintings filling the entire walls? Do we not in truth find that these pictures, rude, but eminently suggestive, still remain exposed to view in some of our ecclesiastical buildings? Then why refuse to beauty what is conceded to antiquity; and retain the rude productions of our remote ancestors, while sternly rejecting works produced in the present improved and polished epoch of Art?

A forcible collateral argument in favour of the re-placing of pictures in churches may be found in a consideration of the time at which they were removed from the English churches, and of the means employed in their destruction. And here we must not attribute the mischief so much to the promoters of the Reformation in the reign of Henry VIII. (although on them rests a portion of the blame,) as to the complete development in the Great Rebellion of that fanatical spirit in religion the germ of which was sown at the Reformation, and which gained from each succeeding year fresh strength and vigour. At this unhappy period, when the whole kingdom was as it were at the feet of the sectaries, fanaticism claimed the most unbounded licence. Unsated by the murder of an archbishop and a king, or by the numberless victims on either side sacrificed in battle, the dominant party wreaked their vengeance upon the religious edifices of their enemies. Churches were defaced because in them the Church had solemnised her rites and performed her services; and cathedrals were despoiled because their choirs were enriched by bishops' thrones. Finely-carved statues, gorgeous windows, and sublime pictures, were ruthlessly destroyed because they savoured of Popery; and for the same cause even sacerdotal vestments were not spared. Cope, chasuble, and alb, shared a similar fate with cross and picture; and the most delicate carvings were burnt as firewood. To the taste of the authors of this sacrilege, a barn was better than a temple, and the cathedral lost by comparison with the conventicle.

Who, even now, after the lapse of two hundred years, can stand in our noblest cathedrals, or parish churches, without sorrowfully noting the yet too abundant traces of the fearful devastation. Have not the verger at every cathedral, and the humble sexton at every old parish church, the same story to tell the traveller? Each points to some striking trace of fanatical zeal, and the observation of the antiquary discovers many more. Look at Lincoln, once respondent with magnificence, studded with beautiful chapels, enriched with exquisite carving; but now exhibiting at every step melancholy evidence of the havoc that has been perpetrated there. Ruined altars, broken carving, discoloured walls, and mutilated statues, meet the gaze in every part of the noble building; and even the glorious "angel choir" itself seems, from the absence of colour, to be harsh and cold. Look at Lichfield, the gem of English churches, now, though restored, only the wreck of what it once was;—at Canterbury, where the injuries will probably never be repaired;—at Hereford, at Ely, and, indeed, at almost all these venerable edifices, and similar scenes of desolation are presented by all.

Unhappily, the influence of the spirit just noticed remains with us till now. The fanaticism of a former day has simply changed into a sober horror of making our churches anything but cold and dismal; custom has sanctioned the exclusion of

pictures, and religion affects to consider them as dangerous to the soul's health. What was, till about two hundred years ago, regarded as a lawful and settled matter, is now resisted as an innovation, and the Art-faith of all former ages is quietly reversed by us.

A little circumstance has, however, just occurred, that may, perhaps, serve to stay the current of prejudice. It is announced, by the metropolitan journals, that Miss Burdett Coutts (a lady to whom the English Church is specially indebted) has just commissioned two artists to paint two pictures, suitable to the splendid church she has erected and endowed at Westminster. Example can do much, and we shall have reason for thankfulness, if the example of this excellent lady should conduct to the restoration of Art to one of its most proper uses.

We have not room to amplify the arguments that might be adduced in favour of the restoration we advocate. The religious view of the question we have already touched upon; but there is a consideration, scarcely second in importance, that has not yet been noticed—the influence for good that the re-introduction of pictures into churches would have upon Art. That Art has always flourished under the patronage of the Church needs very slight acquaintance with history to prove. In the Eastern Church, Art, save as applied to religious purposes, was unknown, and though, to us, the works of the Byzantine artists may seem spiritless in conception and crude in treatment, we must remember that they formed the models of the Italian masters, and so, ultimately, gave again to the world the knowledge of Art. The Western Church was, we all know, distinguished in its pontifical city by the most glorious works of Art ever produced. The Arts, encouraged by the Church, seemed to reach their culminating point, for since the sixteenth century the world has generally regarded the works of the old Italian masters as classic models for all succeeding time. Doubtless, a similar result is again attainable. Only let the Church again foster Art, let her again avail herself of the teaching of the easel as well as the instructions of the pulpit, and we shall see a new and glorious era open to English Art. The Church may bestow a new life upon Art, and Art will yield a generous return to the Church. The priest and the painter may work for a common object, with a similar spirit; the one with ministerial authority, the other as teaching the subsidiary lessons. The old times break up! A new day dawns, we hope for the best!

J. THACKRAY BUNCE.

## THE VERNON GALLERY.

## THE VICTIM.

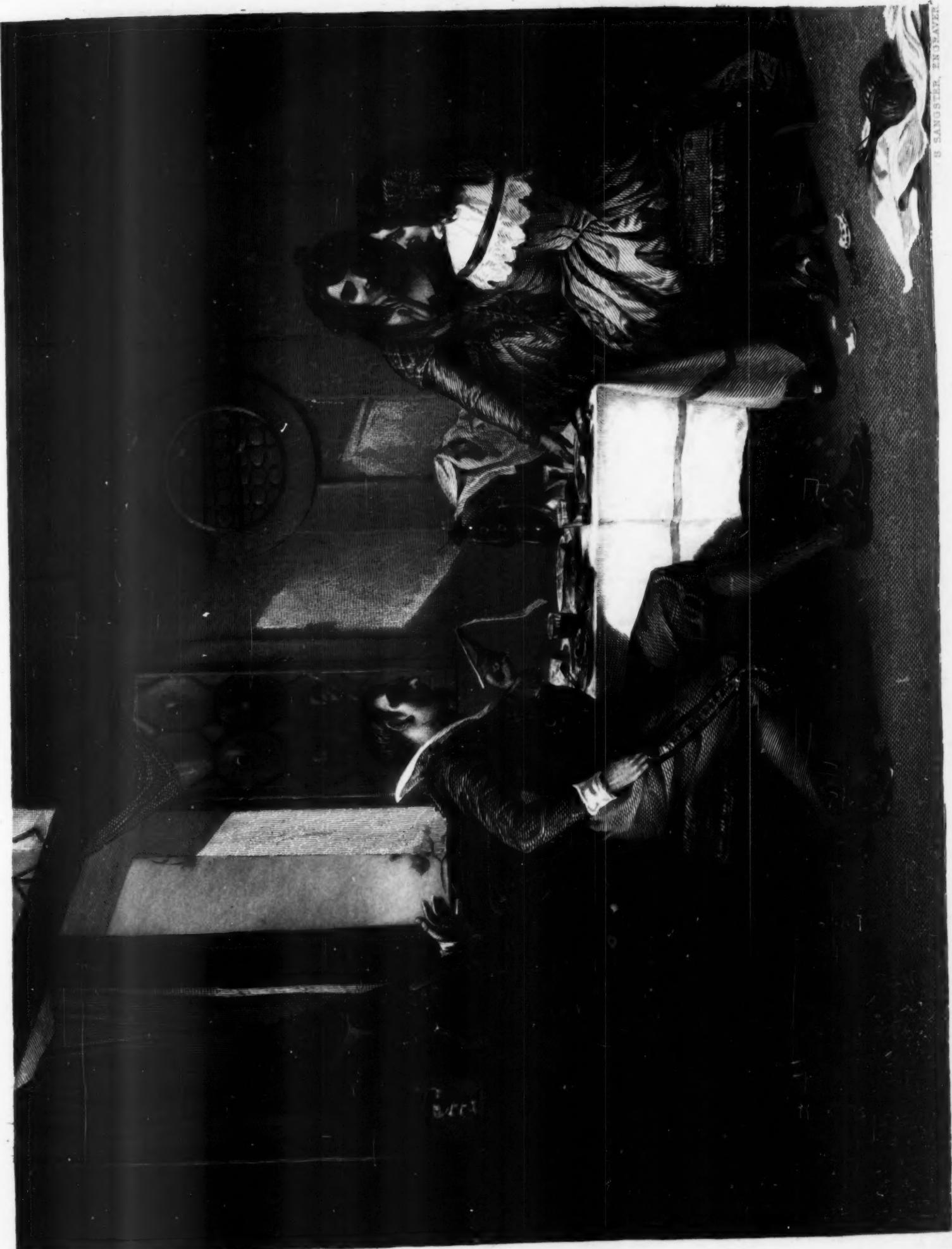
A. Egg, A.R.A., Painter. S. Sangster, Engraver.

Size of the Picture, 3 ft. 7 $\frac{1}{2}$  in. by 2 ft. 9 $\frac{1}{2}$  in.

LE SAGE's clever satire upon men and manners, entitled "Le Diable Boiteux," is a work rarely read in our time, though it once gained an almost universal popularity and was translated into the principal languages of Europe. Notwithstanding, however, its wholesome teachings, the style of the book is not calculated for general reading in an age of extreme sensitiveness to proprieties of thought and language.

But it contains numerous scenes of which the artist may avail himself without "overstepping the modesty" of the time; subjects full of nature, and demonstrative of every character and passion whereof man is susceptible, both grave and gay. Mr. Egg has selected one of the latter. Patricio, a citizen of Madrid, more generous than prudent, has treated two acquaintances to a costly breakfast.—"Before they went out of the tavern, there was a necessity for paying the vintner, who mounted the bill to fifty reals. The citizen put his hand into his pocket, where finding but thirty reals, he was forced to pawn his beads, garnished with silver medals, for the rest." The arrangement of the group has been well studied to make it effective, while the relative position held by each personage in the scene is most dramatically told. First we have the "Victim," himself, poring over the various items of the breakfast, and doubting the accuracy of the long list, or at any rate questioning the reasonableness of the charges: but the landlord justifies both the one and the other, and pledges his honour for their veracity. The two ladies are amusing themselves at their entertainer's expense. There is a moral in the story which shows the wisdom of counting the costs of a pleasure before entering upon it.

The picture, exhibited in 1844, is excellently painted, in a subdued tone yet with no deficiency of colour, and with great firmness and care.



THE VICTIM.

FROM THE PICTURE IN THE VERNON GALLERY

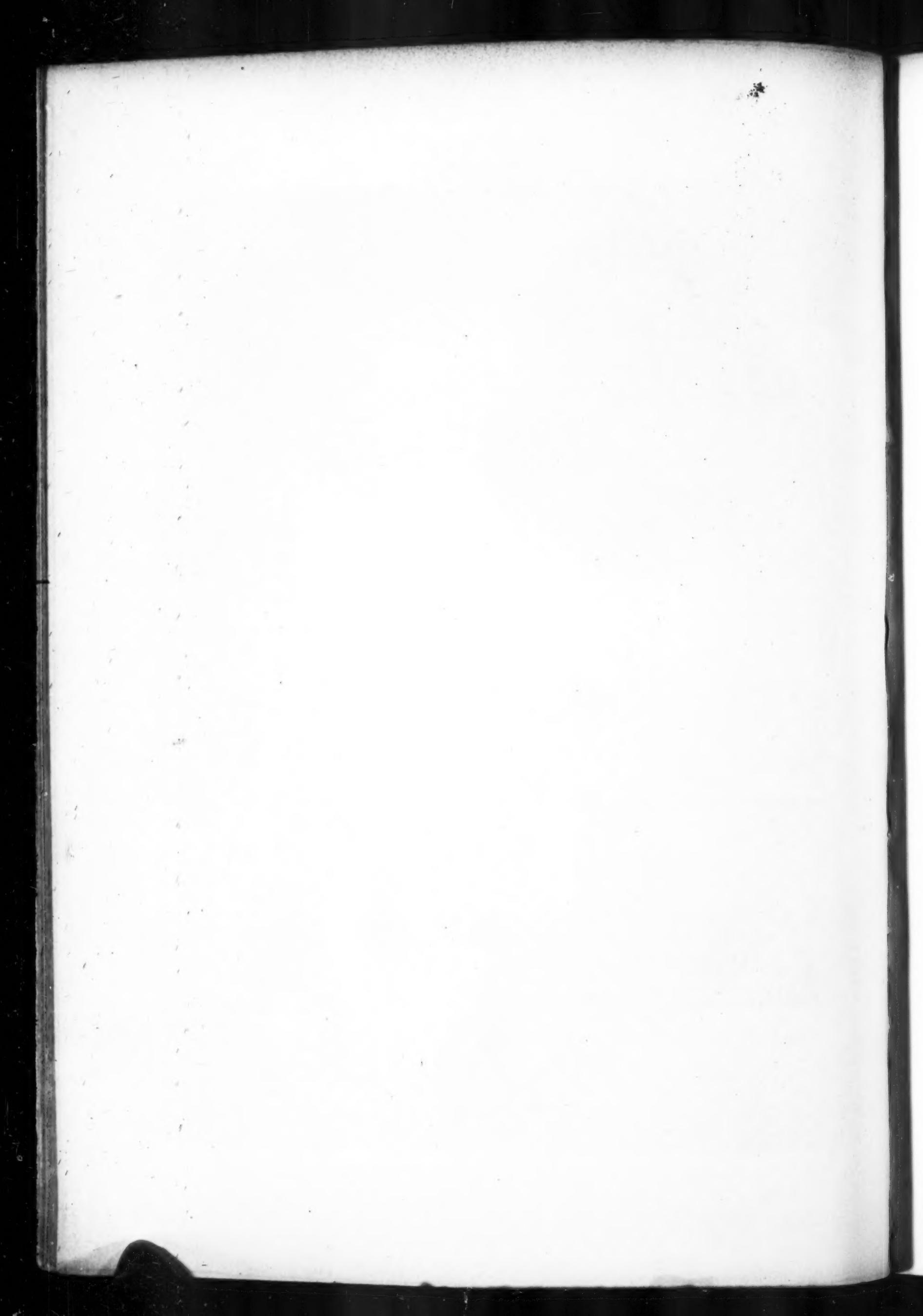
SIDE OF THE VICTIM.  
SIT DOWN BY MY DOOR.

B. SANGSTER, ENGRAVER.

ALBOGG, A. R. FANTER.

PRINTED BY W. COWEN.

LONDON: J. MURRAY FOR THE PROPRIETORS.



## THE GREAT MASTERS OF ART.

No. V.—THEODORE GÉRICAULT.



*E. Gericault*

We scarcely remember any artist, either ancient or modern, who attained such an elevated position by a single picture, as Théodore Géricault, the painter of the "Wreck of the Medusa," a picture which at once placed him in the foremost ranks of the modern French school.

He was born in 1791, at Rouen, where his father exercised the profession of an advocate; and having, up to the age of fifteen, received a careful and excellent education, he was afterwards sent, for future instruction, to the Imperial Lyceum, since called

any horses of a finer description than ordinary, he would follow them on their journey for a long time, as the *gamins* of Paris follow the drummers through the streets. Such enthusiasm as this in pursuit of a favourite object must, even had there been no innate genius to second it, produced results commensurate with the energy exhibited.

At the age of seventeen, Géricault quitted the Lyceum to enter the *atelier* of Carle Vernet, where he thought to gratify his two ruling predilections for painting and for horses: but the animals of

Vernet's studio were not of the kind to please the young painter, they were of too aristocratic a breed; he preferred the broad chests and strong limbs of the Flemish and German, to the slender, delicate proportions of the Arabian and the race-horse. So he left Vernet in quiet possession of his stud, and presented himself at the school of Guérin; but, unfortunately, taking with him all his preconceived ideas of colour which appeared ridiculous in the eyes of that rigid academician. Géricault had made his earliest studies in the Musée, and, with a hardihood which astounded Guérin, had presumed to copy Rubens to a considerable extent; so that he went with all the brilliant colours of the great Flemish painter in his eyes, into the sanctuary where sat in solemn dignity academical figures, sculptured models, wise men, heroes, and heathen deities. In the midst of such company the young artist was ill at ease, the atmosphere of the studio was too ungenial and chilling; moreover, he considered himself

destined to become one day a great painter, and his master expressed himself of a different opinion; and therefore, whether the latter really thought so, or whether, which is more probable, he was induced to aid the father of Géricault in preventing his son following the profession, he counselled the youth to renounce his intentions. Mortified, but not discouraged, he left Guérin, and completed his literary education by reading the English poets, and by the study of Italian and music; he also continued to copy such masters of



the College of Louis the Great. But the study of classic literature was ill-adapted to the mind of one who sought to be a painter—least of all to one whose ambition it was to paint horses, for horses had been a passion with him almost from childhood. When at the Lyceum, his highest pleasure during the hours of holiday, was to visit the celebrated riding-school of Franconi, who, in the eyes of young Géricault, was the greatest of mortal men; he would also watch at the gates of the residences of the nobility for their equipages, and if he noticed

painting as best pleased him, in the hope of acquiring some portion of the genius which had animated them. At the house of Guérin he had formed an acquaintance with many of the great artists of his time and country.—Cogniet, Eugène Delacroix, the two Scheffers, H. Dupont, and others; and was especially intimate with Dedreux Dorey, the most clever pupil in the school of Guérin; and who, having, like his fellow-student, ample means at command, was quite disposed to spend them liberally in his company, instead of pursuing with diligence the study of his Art.

Géricault had now become a fine young man, well-made and of elegant deportment; he was a great favourite with all his acquaintances, and was already distinguished in the rides on the Champ de Mars, of Paris. In our time, when the pleasures of the turf and the race-course occupy the attention of the fashionable Parisians, he would probably have entered the jockey-club, and have been recognised as one of the heroes of Chantilly and the steeple chase: yet not so much for the gratification these pursuits might have afforded him, as for the opportunity they would give of observing the various characteristics of the noble animal, which it was the artist's pleasure to study, whether on the turf, or harnessed to a chariot or a waggon.

But, unfortunately, his father and his family were still so strongly opposed to the idea of his becoming a painter, they would not even make any arrangement to provide him with a studio; he, therefore, painted sometimes at the house of his friend, M. Dorey, and sometimes at the residences of other acquaintances. In 1812, however, he hired a temporary apartment on the Boulevard Montmartre, where he painted a large equestrian portrait of M. Dieudonné, in the uniform of a *chasseur* of the Imperial Guard, a work full of spirit and living animation. "Where did this come from?" asked David, the great artist of the French school; "I do not recognise that touch." Nor was it likely that he should, seeing that Géricault was at this time scarcely twenty years of age, and had already produced a work that vied in power of colour and composition with the best of his contemporaries. Such was the *début* of Géricault; "*Le Chasseur de la Garde*" caused as much astonishment as admiration among both artists and the public. In 1814 he exhibited at the saloon of the Louvre, "*The Wounded Cuirassier*," as a companion picture to the foregoing. The dismounted horseman is holding his horse by the bridle, on broken and slippery ground; the passage has evidently been suggested by the misfortunes of the French army in the Russian campaign. In the interval between the execution of these works he painted, for Lord Seymour, two exceedingly fine studies of groups of horses, or rather of portions of the animals.

All at once, however, the young artist abandoned his labours at the easel to enter a corps of musqueteers. On the restoration of the Bourbons, in 1814, a number of young men of the higher classes of society enrolled themselves as a *corps d'élite*, to testify their devotion to the restored dynasty; and they provided themselves with a magnificent uniform of scarlet and gold. Géricault had many acquaintances among these young aristocrats, who persuaded him to give up his studious occupations; and being of a sociable disposition, and easily persuaded, he made no opposition to their requests. He soon indeed repented of his weakness, when he perceived how much of pride and vanity was mingled with their loud expressions of devotedness to the monarchy; but, loyal and faithful to his allegiance, he accompanied Louis XVIII. during his one hundred days of exile, and remained under the colours of his corps till its disbandment.

Once more returned to his *atelier*, the artist resumed his occupations with increased diligence. Filled with admiration for the pictures of Gros, he was accustomed to pass many hours in examining them, and, it is said, paid a thousand francs for permission to copy his "*Battle of Nazareth*." Yet it was not sufficient for him to have studied in France only, he considered it necessary to become a pilgrim at the shrine of ancient Art, and accordingly started for Italy, in 1817. Arrived in the land endeared to every lover of Art by its glorious acquisitions, Géricault felt deeply impressed with all he saw around him, and received a new impulse from the works of the great men whose names have consecrated the genius of their country; in fact, he saw Art through a new medium, one that he recognised, but could scarcely understand. The frescoes of Michael Angelo and others seemed to enchant him, and even the pictures which hung in the Italian churches, dim as they were with age and the smoke of innumerable tapers, allured him to imitation. Susceptible and easily wrought upon, that which had hitherto been his highest ambition to reach, and his glory to have attained

—colour—he now held in little regard. In truth, on his return to France, he spoke of his former

"rose-tones," in terms of irony and disdain; and even his favourite Rubens, who had hitherto been

the object of his extreme veneration, scarcely escaped the shafts of his satirical criticism. So



THE COAL WAGON.

firmly did this impression, with regard to colour, influence his style at this time, that he did not dare

to paint his horses as nature had made them, but chose rather to adopt as models those he had seen

"Attila" of Raffaelle. His delusion on this



THE HORSE DEALER'S STUD.

subject, if such it may be called, lasted not very long in its full extent; but it had a beneficial

influence upon his future works by keeping the colours of his palette within moderate limits—it

had toned them down, as an artist would say. But the time had come when he was to present

himself before the public as a painter of other scenes than those by which he had already made himself popular. He had long meditated the idea of bringing forward for pictorial representation some passage of history which would entitle him to rank among "the great masters of Art;" and he selected for his subject "THE WRECK OF THE MEDUSA," suggested by the appalling shipwreck of this French frigate. This fine picture, terrible by its fidelity, would have been a triumph to an artist of long-matured powers; as the work of one who had scarcely reached his twenty-eighth year, it is almost marvellous. We recollect seeing it when exhibited in London in 1820, and the impression we then received from it is still fresh in the memory. Those who do not remember the picture, which is now in the Louvre, in Paris, may have seen Reynolds' excellent engraving from it. We forget the precise circumstances and the time of the wreck of the vessel, but one hundred and forty-eight of the crew betook themselves to a raft they had constructed; out of this number sixteen only were left on it, some living, some already dead—the survivors having had nothing to subsist on for many long days, but the flesh of their dead companions—when a sail was discovered in the horizon. This is the point selected by the artist.

The composition of the work is very fine, more especially in its general form, while the groups are balanced with great judgment; the most prominent is that which terminates, in a pyramidal shape, with the figure who signalises, to which all the others of the group move in an ascending position. But, indeed, pages might be written, had we space, descriptive of this harrowing scene. The picture is undoubtedly one of the noblest of the modern French School; it is as fine in its execution as the story it tells is striking and terrible; vigorous in handling, powerful and solid in colouring. The figures are all life-size.

An anecdote is related of the painter which shows that his love for his favourite animal, the horse, was greater than his apprehension of his own personal safety. Passing one day through a small street leading to the Louvre, he saw a carman beating a horse with extreme severity. Géricault's indignation was roused, and he expostulated with the driver on his cruelty to the poor animal. The man became insolent, and answered his reproof by threats and increased ill-usage; whereupon, the artist, unable further to restrain his indignation, knocked him down under the heels of the horse. The fellow hurt, but not abashed, raised himself up, and scanning the athletic form of his assailant,

quietly said to him, "Perhaps, as you are so strong, you will yourself help the horse." Struck with the sound sense of the remark, Géricault, without hesitation, put his shoulder to one wheel, while the carman did the same to the other,—and thus the hostile pair assisted the overladen beast through the street.

In 1820, Géricault came to London with his picture of "The Medusa," the exhibition of which, it is said, with the sum paid for the copyright of the engraving, realised him nearly a thousand pounds. While here he embraced every opportunity of studying the form and character of the English horse, the results of which are clearly perceptible in some of the few pictures he subsequently produced.

On his return to Paris an alteration in his health became perceptible to his acquaintances; his letters were expressive of *ennui* and melancholy, and he was tormented with extreme restlessness. Much of this is said to have been attributable to his disappointment at not selling his picture of "The Medusa," which he had hoped to do, either here or in France. And while his attachment to his friends became more intense, suspicions altogether unfounded were entertained by him that they were deserting him: he constantly complained of the



THE WRECK OF THE MEDUSA.

rarity of their visits, and that even their letters were few and far between. In short, his mind, for a time, was altogether unhinged.

It was the fate of Géricault to perish the victim of his own boldness and impetuosity. Riding one day with Horace Vernet on the heights of Montmartre, his horse, a young and exceedingly spirited animal, shied and threw him with much force against a heap of stones. The injuries he received were, however, not of so severe a character, but that, with proper management on his own part, he might in time have got over them. Impatient of delay, and weary of confinement, he aggravated his maladies by imprudent fatigue. He mounted his horse, and would assist in the courses on the Champ de Mars, where he again was injured by coming in contact with another rider, which compelled him once more to submit himself to the care of his friends. Ill, and incapable of moving abroad, he remained about a year at the house of M. Dedroux Dorey, drawing when he could, and superintending the execution of some lithographs from his works. But his spirit was altogether broken, and his melancholy was increased by certain debts he had incurred, and which his illness prevented him from labouring to discharge. To

relieve his mind from this disquietude, his friends, M. Dorey and Colonel Bro, contrived to dispose of some of his pictures, which they did to great advantage, realising in a very few days 13,000 francs. Nothing could have proved more consolatory to poor Géricault, in his then sick condition, as the estimation in which he found his works to be held; especially after the French government had offered him only 5000 francs for his "Shipwreck of the Medusa."

This unlooked-for success seemed once more to revive his drooping spirits, and with it some improvement in his health became manifest. He went again to his work with as much alacrity as his enfeebled constitution would allow, and made a series of water-colour drawings of oriental costumes—the greater part of which are now in the possession of M. Etienne Arago. He also thought seriously of executing two grand compositions he had long meditated, "Slaves Embarking," and "The Opening of the Doors of the Inquisition." Already he had made a beginning, when his malady returned suddenly, and with increased violence; and, after long and great suffering, he sank under it on the 18th of January, 1824, in the thirtieth year of his age.

On the death of this painter, M. Dorey, jealous for the honour of his friend, and with true patriotic feeling, immediately bought the picture of "The Medusa" for six thousand francs, fearing it might probably pass into the hands of a foreigner. Shortly after the purchase had been made, he was offered for it, by some American gentlemen, more than double that sum, which was at once rejected. At length, M. de Forbin, director of the Museum, offered to redeem it at the price M. Dorey had paid, advancing from his own private purse one thousand francs, to add to the government offer of five thousand. Thus Géricault's great work found a place in the National Gallery of France, by the side of Paul Veronese, Rubens, and Poussin.

The style of this artist is firm, vigorous, and perfectly distinguishable; without preferring common models, he knew how to accept them, and impart to his representations of them that character of beauty and force which gives nobility. If he saw a cart-horse passing along, he would sketch it, so as to bring out all its powerful action, and make it appear an animal worthy of a painter's study. We have examples of his ability to do this in the two engravings on the opposite page—"THE COAL-WAGGON," and "THE HORSE-DEALER'S STUD."

## THE POEMS OF OLIVER GOLDSMITH.\*

The publishers of this little volume deserve the thanks of all who delight in the genuine English poetry of Goldsmith, for giving the world so cheap and elegant edition of his muse. Mr. Cundall, whose name is now associated with another, has long been distinguished for the numerous books adapted to children which he has at various times published—books so charmingly illustrated and so tastefully “got up” that their adornment is sufficient to tempt the veriest idler to read and digest: his library of juvenile literature is full and comprehensive in what will both amuse and instruct. But while catering for the benefit of those who too frequently require to be allured to the acquisition of knowledge, others already advanced some way on the



road are not lost sight of, and children of older growth are induced to renew their acquaintance with almost forgotten friends when they see them reappear with new faces and in a new garb. It may be asserted without



contradiction that no poet, except perhaps Shakespeare, has furnished the artist with so much subject as Goldsmith; nor is this surprising, when we reflect how many exquisite pictures he himself described with his pen—his



sketches of beautiful landscapes, his scenes of humour and of pathos, his appeals to every feeling of which the mind and the heart are susceptible.

\* “The Poetical Works of Oliver Goldsmith.” Illustrated by Thirty Engravings. Published by Cundall & Addey, London.

England is not now what she was when the poor but sadly improvident usher painted it; while every year makes her still more unlike in every external and internal feature; yet while the poems of Goldsmith exist, the



generations to come may learn from them what was her character and appearance in the eighteenth century: the poet was a true historian of the manners and customs of his time, and as such may be unhesitatingly consulted.



It is only necessary that we should point attention to the engravings here introduced, from this edition of the poems; we need not discuss their merits. The artists who have designed the figure-subjects are Abeolon and J. Godwin,



Birket Foster has furnished a number of elegant little landscapes, and Harrison Weir several animals. The woodcuts are principally by Dalziel and W. Mason, in whose hands the designs have lost none of their originality.

## ART IN CONTINENTAL STATES, &amp;c.

**NUREMBERG.**—A new association has just been formed, chiefly by the exertions of Professor Heideloff, the object of which is to bring the higher arts to bear on the productions of handicraft and trade in general, so that they may be not only practically useful, but also pleasing to the eye. Such was, originally, the relative position of art and handicraft, in the ancient monasteries, in the ancient guilds, and in what was called the "Bauhütten," or the masonic orders. Such is the practical tendency of the new association, which is called "Vaterlaendischer Bau und Gewerke Verein" (Association of Architects and Tradesmen); they will endeavour to attain their object by erecting schools for instructing tradesmen in drawing, &c., by encouraging them to raise and improve the style of their work, by instituting exhibitions of the most worthy of these productions, thus insuring a due remuneration to the diligent and aspiring, and by furnishing them with good models. To attain the latter object, M. Heideloff has undertaken the publication, under the auspices of the new association, of two works, of which the first series have already appeared. The former of these publications bears the title, "Bau Entwürfe im Byzantinischen und Altdeutschen Styl," the first part of which contains "Architektonische Entwürfe und Ausgefuehrte Bauten in Byzantinischen und Altdeutschen Styl, von Carl Heideloff," with ten steel plates in folio, and twelve steel plates, details, in octavo, with the text. The powerful inventive genius and the masterly hand of Professor Heideloff are too well known for us to say much on that subject here; the beautiful precision of the details, and the striking symmetry, lightness, and elegance of the whole, are truly admirable. The book contains numberless ancient examples of architecture of the finest kinds, as well as some modern designs by the Professor. In an appendix, Professor Heideloff gives his views as to what a Christian place of worship ought to be, both to Catholic and Protestant communities, a paper which cannot fail to be read with interest and profit by all parties. The second work is intended as a book of models for all existing trades, forty-two of which are mentioned for whom it is intended to publish designs, so as to enable them, by their means, and the exercise of their own talents, to improve the style of their production. The first part of these "Muster Werke" is for the jeweller, gold and silversmith, and contains a series of designs by Heideloff, as well as antique examples of the finest kind. There cannot be a doubt that this work will prove a benefit to, and tend to improve the style of, every artificer; and we believe that even British craftsmen, to whom the publication is shortly to be introduced, will find themselves benefited by a close observation of models presented to them by such a master-hand.

**DUSSELDORFF.**—M. de Raumur, the new Secretary of State for the Public Institutions of Prussia, has taken the Art-Academy of this place under his especial protection. Beethoven and Cornelius were both natives of the Rhenish provinces.

**PARIS.**—A letter from Paris announces that one of Raffaelle's drawings in the collection of the Louvre, has been copied by a new mechanical process, which secures the most unquestionable fidelity.

A meeting of the principal painters, sculptors, architects, and engravers of Paris, has just taken place, for the purpose of discussing a plan for a permanent exhibition of the works of living artists in that city, to open during those periods of the year, when the painters' exhibition in the Louvre is closed. The fee is not to exceed a quarter of a franc. The tickets are to be used for a lottery; and with the money obtained for them pictures are to be purchased and re-sold for the benefit of the Institution. This plan differs in no essential respect from that of the *Amis des Arts*, a society founded in Paris some thirty years ago, for the sale by lottery of the works of modern painters. The *Amis des Arts* suggested the idea of the first Art-Union.

**BRUSSELS.**—So long as dupes are to be found, there will be no dearth of discoveries in the pictorial world. The *Brussels Herald* assures us that a fresh Murillo has just turned up in the Carmelite Convent of Pontoise, called "Jesus Pasteur." The picture is, of course, all that could be desired, and belongs to the Abbé Trou, almoner of the Carmelites. It is beyond our province to pick a hole in a "treasure-trove," unearthed by so reverend a personage. Unless therefore he sends it to this country for sale, we shall suppress any doubts which we may have been led to entertain of its originality.

**ROME.**—M. Alaux has been appointed to the Directorship of the French Academy at Rome, vacant

by the death of M. Drolling. A better selection could not have been made from the living painters of France for this important post; an artist more thoroughly conversant with the loftiest principles of Art could not have been chosen. An admirable draughtsman, the painter of some of the most refined and fanciful pictures of the school to which he belongs, and an ardent appreciator of the works of Wilkie, Hilton, Uwins, and other congenial members of our own school of Art; he possesses the additional qualification of being esteemed on personal grounds, not only by his own countrymen, but by many of his most eminent contemporaries in England and in Germany.

**AMERICA.—Enlargement and Decoration of the Capitol of Washington.**—It has been announced by the President of the American Art-Union, that new halls and corridors are to be added to this edifice, "on a scale and in a style worthy the grandeur of the nation," and which are to be "resplendent with the graces which painting and sculpture can add to architecture." The subjects are to be the picturesque history of the first settlements of the different states; the deeds of American armies; the labours and exploits of border life; and the great councils of the nation. We are curious to learn the names of the artists by whom these decorations in painting, fresco, sculpture, and architecture are to be executed.

**Oriental Palaces.**—The restoration of the Hall of Xerxes at Persepolis, by Mr. Ferguson, presents an astonishing example of the splendour of oriental architecture. The centre hall of this magnificent structure, appears to have covered, internally, more than 40,000 square feet, or with its walls 55,700 feet. The buildings at Persepolis are, of course, much more recent than those of Assyria. The great hall of Karnac covers, internally, 58,300 feet, and with its walls and porticos 88,800 feet; and the two largest temples of antiquity, those of Jupiter Olympus at Athens, and Agrigentum, cover, respectively, only 59,000, and 56,000 feet. We have no cathedral in this country which approaches it in the grandeur of its dimensions. Well might Persepolis be entitled "the richest city under the sun."

## ART IN THE PROVINCES.

**EDINBURGH.**—The president and members of the Royal Scottish Academy have requested the Lord Provost of Edinburgh to sit for a full-length portrait, by Sir John Watson Gordon, P.R.S.A., as an acknowledgment of his services in promoting the erection of the National Gallery on the Mound. The picture is to occupy a conspicuous place in the new gallery of the academy.

Mr. Park's colossal statue of William Wallace is completed, and has been removed to a wooden building in Edinburgh for the purpose of being publicly exhibited.

**THE BLACKBURN PEEL TESTIMONIAL.**—It is to be a colossal statue of our late eminent statesman in stone on a cylindrical column, erected on the summit of Billinge Hill, near Blackburn. The amount subscribed has not been stated.

**MANCHESTER.**—Mr. Thomas, of London, has just completed a very handsome monument to the late Mr. Brooks, of Corn Law League celebrity. It is decorated with four marble statues, which are inserted in niches on the four faces of the work. These figures are intended as impersonations of Charity, Industry, Commerce, and Integrity, and are exceedingly well executed. We are, we confess, no great admirers of this sort of allegory, which even in the best hands is not always successful. We remember a pair of pictures by Smirke, in which Commerce and Industry are tolerably well represented; but Mr. Thomas has been more happy in his endeavour to avoid common-places. We recollect no previous embodiment of Integrity. Charity is represented by a graceful female figure carrying one child on her left arm, and leading another with her right. Industry, another female figure, is surrounded by implements of husbandry and manufacture; and Commerce, a buxom young lady, is not without similar comitants. Integrity holds a book in one hand, bearing the inscription of Truth, and a small branch of oak in the other. There are various other accessories which are tasteful and appropriate. The monument, which is of Sicilian marble, rests upon a square base of Aberdeen granite, of six feet six inches width each wing. The whole arrangement of the work causes it to rank greatly above ordinary monumental testimonials of the same class.

**WORCESTER.**—At a public meeting recently held at Worcester, it was decided to establish a School

of Design. An annuity of 25*l.*, and a donation of 100*l.*, were announced at the meeting in the event of a government grant.

**SALFORD PEEL MONUMENT.**—This statue, which has been intrusted to Mr. Noble, is to be of bronze, ten feet high, on a granite pedestal, and is to be completed, unless the sculptor be prevented by sickness or some unavoidable accident, by February next. The committee has made a somewhat curious appeal to the unsuccessful candidates, to allow their models and designs to be retained (without remuneration we presume) for the gallery of the "Salford Royal Library and Museum." This course the committee appears to have contemplated as "a mutual advantage," inasmuch as "the talented youth of the country would thus be brought into notice!" We do not know what Messrs. Baily, Macdowell, Foley, Behnes, Marshall, and others who may happen to have competed for public monuments in the provinces, would say to such a "mode of making themselves known;" but we may safely aver that if they accepted the "advantage" upon the terms proposed, they would pay very dearly for their popularity. What would the gentlemen who made this modest proposition say to the Committee of the Industrial Exhibition, if they retained all the "goods" sent for their consideration, which failed to secure a prize of any kind, for some pocket Crystal Palace of their own? The Salford committee are nevertheless in earnest, and have provided by a resolution for making the "transfer" without waiting for the opinions of the artists, *ex. gr.*:—"It is hereby resolved that the said works of art be transferred to the Museum Committee of the Salford Town Council, on condition that the models and designs of those artists who decline the contemplated plan, be returned to them on application, provided such application be made within one month from the date of the transfer."

## FEMALE SCHOOL OF DESIGN.

**MR. CHARLES DICKENS** has, in a recent article in his "Household Words," directed public attention to the miserable accommodation provided by the government for the female members of its School of Design. It rejoices us greatly to find his popular and impressive pen devoted to a cause which we ourselves, some two years since, urged upon the notice of those who had the power to remove so palpable and gross an evil; but it remains a discredit to the country and a stigma upon those who have the power to remedy it.

Removed from Somerset House, in consequence of a petition setting forth the want of adequate room, the pupils were located in a spot every way more ineligible and inconvenient. Two dark and ill-ventilated rooms over a soap manufacturer's in the Strand, approached by a narrow gloomy passage, appear to be the best accommodation it is in the power of the Board of Trade to afford them. But here is Mr. Dickens's account of the new establishment. Of the first apartment he entered, appropriated to the younger students, the height was not more than eleven or twelve feet. It was full to crowding. The students were pushed close together on forms, just like the children of a Sunday school in our manufacturing towns; the elbows, and in some cases the shoulders, of one student touching those of her next door neighbour. The drawing-desks, or stands, with the forms, were arranged in rows across the room so closely, that to pass along was not possible without frequently scraping oneself against the desk behind, or causing the student in front to bend and pack herself forward against her own drawing-board. Although only two o'clock in the day, the light was so bad that, to distinguish anything accurately, was wholly out of the question. The back-room, on the second floor, appropriated, by some singular arrangement, to the elder pupils, was much smaller (only eight feet in height), similarly crowded, and even worse ventilated. Mr. Dickens speaks in high terms of the drawings which had been produced under circumstances so disadvantageous; and pays a well-deserved compliment to Mrs. M'Ian, the lady who presides over the school. Had the government, he adds, studied to select one of the worst possible localities for such an establishment they could not have been more successful. It is in the close vicinity of several gin-shops, pawn-shops, and old-rag shops, and some of the worst courts and alleys of London; in a direct line with two narrow streets of the dirtiest and most disreputable character. Is there no member of the House of Commons with gallantry enough in his composition, to direct the attention of the government to this scandalous treatment of the female classes of a school which it

professes to direct? If the above account of it be unexaggerated, the frequenters of the ragged schools of the metropolis are incomparably better provided for so far as space and ventilation are concerned. We presume that the public notice which has been taken of the matter, will excite the attention of the authorities.

Mr. Dickens, whose most interesting article on this subject we would commend to all interested in it, says:—"If Mr. Labouchere would but intercede in a high quarter, so that this most praiseworthy School of Design might be located in one of the light, airy, and beautiful stables now building for the Prince of Wales, that would be just the thing, both in itself, and in the quiet refinement of its locality."

We should suggest rather an amendment on this proposition, which is, that some of those upper rooms in Marlborough House itself, where the students of this School of Design are now displaying their very creditable performances, be temporarily fitted up for their especial use; having acquitted themselves so honourably with such bad accommodation as is here disclosed, how much more might we not expect from them, if working in light, airy and cheerful rooms, where both body and mind would have ample scope for healthful and vigorous exercise; both incompatible with the oppressive atmosphere of dark and crowded rooms.

#### THE VERNON GALLERY.

##### REFLECTION.

E. V. Rippin-gill, Painter. T. Hunt, Engraver.  
Size of the Picture 2 ft. 4*1*/<sub>2</sub> in. by 1 ft. 6*1*/<sub>2</sub> in.

We presume this picture to be a portrait, possibly a finished study made by the artist during his residence in Italy; it has the characteristic physiognomy of the Italian women, softened down into an expression of repose and sweetness that invests it with a half-sacred feeling; a Madonna-like countenance such as the old painters gave to their religious subjects. The style of the picture is studiously simple, its power being confided to the sentiment of the features, which are most impressive and agreeable: in colour it is warm and natural.

Pictures like this, though they may tell no story of joy or sorrow, and therefore elicit no strong emotion, yet rarely fail to prove acceptable, and are more suggestive of ideas than may be, at first sight, supposed. Thus, for instance, one may study the engraving here introduced, and conjure up a wide train of thoughts, each entirely distinct from the others, which may be presumed to occupy her mind; thoughts referring either to herself or to others, bearing on the past, the present, or the future, and associated with this world or that to come. It is impossible to say where such a spirit is wandering, or with whom it holds communion; but it may safely be inferred that no unworthy nor unwholesome imagination finds a resting-place in her heart. And thus Mr. Rippin-gill, without sacrificing his art to what men usually consider beauty, has created beauty out of those elements which alone should compose it—truth, meekness, and purity: of either, of these attributes his work may be regarded as the type.

#### THE GREAT EXHIBITION.

THE family of the "Croakers" is a very considerable one, and when Goldsmith hit upon the character as a sort of novelty in comedy, he little thought how large a sprinkling of it there was in the world even then. The Industrial Exhibition, and the possibility of its failure in some respect or other, (for every prognosticator of evil has his own peculiar groan), have shown us of late that its descendants are still in great strength, whenever an opportunity of proclaiming their unhappiness may happen to present itself. The first and most popular prediction of this encouraging order of prophets was that the Industrial Palace would come tumbling about our ears on the first day that it was opened to the public; and this lugubrious anticipation was so widely circulated, that foolish people, who consider that the prophet of evil can never be altogether wrong, were so fully impressed with the idea, that it became necessary to place the matter beyond all possibility of question by tests that could not be gainsaid. As if the first trial of the capacity of the galleries

to sustain the necessary pressure were not enough, another and more decisive experiment has been made; from which it has been shown to some of the most eminent architects and engineers of the time who were eye-witnesses of the test, that each gallery will bear, without any sensible deflection, three times the number of tons weight which, under the present arrangements, it can ever be called upon to sustain. These tests, however unnecessary, have had the effect of completely satisfying the public mind that the greatest lightness and elegance in a building may be combined with the most perfect security. The next series of apprehensions excited by the "Croakers," was that the vast influx of foreigners into this country would not only raise the price of "dry goods and tobacco," but that of provisions of every description to a famine height; and that it would moreover let in upon us diseases and evils more numerous than ever escaped from the box of Pandora. This melancholy apprehension has been in a great measure dissipated. The supply seems likely to equal the demand; and an eminent house-agent assures us that as there are some fifteen hundred furnished houses (and no one knows how many more furnished lodgings) to let, more than in any previous years within his experience, accommodation of this kind has not advanced, and is not likely to advance more than ten per cent. The Croaker, however, still goes shouting about, "What will make the bread rise to eighteenpence a loaf? The Parlez-vous! What will send up the mutton to a shilling a pound? The Parlez-vous, that will eat it up?" &c., and finds intense satisfaction in the reverberation of his own-melancholy postulates. We ourselves have had our own groan at the mode originally proposed of decorating the Exhibition; but unlike some of our contemporaries, who are extremely angry if anything turns out at all better than they expected, we were sincerely rejoiced to find, on our last visit to the building, that Mr. Owen Jones's plan of ornamentation has turned out very much more effective than we could have anticipated. It is true that we deplored the colours as we saw them when the first compartment was painted; namely, deep reds, blues, and yellows. The modification which Mr. Jones's original intentions have undergone, has removed some of the objections we offered to such a combination. The yellows and reds are not only incomparably less glaring than in the original specimen, but are much more sparingly employed. The necessity involved by the largely increasing circulation of the *Art-Journal*, of going to press many days before the first of the month, did not admit of our becoming acquainted with the proposed modification until after our Journal for March was printed off. We have, however, sincere gratification in expressing our belief that the general effect of the painting will be more quiet and harmonious than we could have anticipated from such a combination of colours, however tenderly laid on.

*Au revoir:* we feel assured that the general results of this Exhibition of Nations will be satisfactory. To an ordinary observer, it would seem impossible that it should be in a condition to be opened by the first of May; but when we look at what has been done since the end of last September, we may fairly rely upon the announcement of the Executive Committee, that they will, under serious disadvantages, keep full faith with the public. Had the exhibitors, foreign and English, been true to themselves, much greater facilities towards the attainment of this end would have been afforded, than exist at the present moment; but it is a lamentable fact, that on the 20th of March not more than five thousand, out of upwards of thirty thousand, packages from foreign nations, had reached the building, and that a similar, and less excusable, laxity had been shown by very many of our own countrymen; so that if any disappointment should arise, it will have been created almost wholly by those whose interests it has been the great object of the undertaking to promote.

We have not hesitated to express, from time to time, our honest disapproval of such portions of

the arrangements of the Executive Committee as we have considered obnoxious to censure, but we cannot overlook the fact that they have had great difficulties to contend with, and very little time to overcome them; neither should we omit to remember that the majority of their body perform their onerous duties without fee or reward. We are still as much inclined as ever to question the policy of their arrangements for the admission of the public, for reasons which we have already explained; and there are other features of their plan of which we are as little able to approve as heretofore; such, for example, as that of shutting out the general public until the twenty-second day. We desire, nevertheless, to see them eventually disappoint the damaging anticipations which have been indulged, as to the result of their labours; and reap, in public approbation of the grand issue of their exertions, the reward to which they may be entitled.

We would again strenuously urge upon the consideration of the Royal Commission the importance of effecting arrangements by which the Exhibition may be viewed, by the more skilful and practical operatives who are capable of turning its inspection to good working account, under such conditions as shall ensure them facilities for uninterrupted study and examination. These cannot possibly be obtained during the turmoil and bustle of a crowd composed principally of mere pleasure-seekers; and such will form "the bulk." It is idle to assume that the mass of those who visit the metropolis for the ostensible purpose of inspecting the Exhibition will be other than the holiday-makers; and the very excitement alone, consequent upon the presence of such numbers, added to the novelty of the scene, would unhinge the mind for thought or reflection. We would suggest that some regulations be made by which the class whose necessary convenience we advocate should be allowed access two or three hours in the morning *prior to the hour for general admission of the public*—say from six or seven to nine or ten; this privilege to be conceded to those who produce satisfactory vouchers as to their purpose and abilities from members of their local committees. It would secure to the intelligent and earnest seeker for advancement and profit, the means of realising directly to himself and indirectly to his country, the beneficial influence which the study of the works of eminence, in all branches of art, science, and manufacture, that will be included in its range, may be reasonably expected to promote. It is only in this way that sufficient return can be made for the vast amount of time and money which the national attendance at the Exhibition will consume. It were difficult to over-estimate the sum which the visitors from our own provincial districts alone, promised to be poured in by hundreds of thousands, must necessarily expend. It is proposed that the working population of our manufacturing towns be brought up, and arrangements made for a week's stay—the cost of railway transit to be reduced to its lowest possible limit, and lodgings provided on the most economical terms. These details forming a most important feature in the success of the scheme, will, we trust, be fully and competently worked out, and such protection given to strangers visiting the metropolis, as shall secure them, so far as possible, from chance of inconvenience and injury. Still, with the most economical arrangements, the funds positively and indispensably necessary, together with the value of the time spent on the visit, will form an aggregate of costly expenditure. Now, as a counterbalance to this certain and unavoidable drawback, we look to the benefit which will result from the attendance of the intelligent and earnest artisan, whose chief and engrossing aim is to advance his productive powers by close examination of the most successful efforts of his trade opponents—who indeed will view the Exhibition not as a *show*, but as a *school*—and care should be taken that the opportunity for this investigation be effectually available. Inspection of excellence obtained, to be really valuable and conclusive, must not end in a general and undefinable admission of its merit—a mere acknowledgment of its superiority—but this perception must be followed up by such an investigating



E. V. RIPPINGILLE, PAINTER.

T. W. HUNT, ENGRAVER.

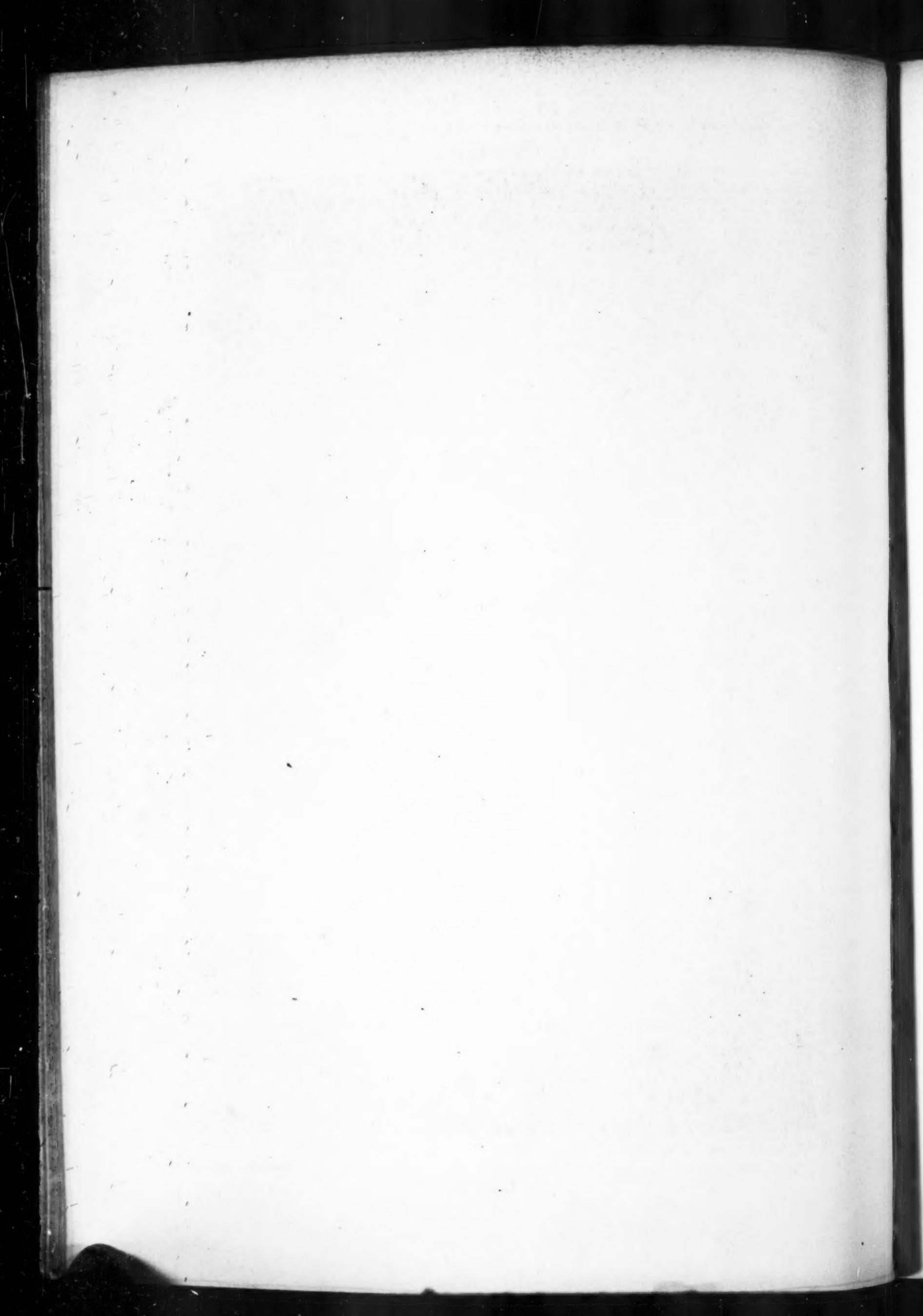
### REFLECTION.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE:  
3 YD. 4 $\frac{1}{2}$  IN. BY 1 FT. 6 IN.

PRINTED BY R. WILKINSON.

LONDON, PUBLISHED FOR THE PROPRIETORS,



analysis of its distinguishing and intrinsic peculiarity, the motive on which it is based, and the process by which it has been rendered, as shall surely guide and initiate the student, not only in the theory of its success, but also in the practical working by which it has been achieved. Without such hopeful results as these the Exhibition will be a matter of amusement, and one will be found of so costly a character as to raise a question of its expediency and policy; but we trust such timely and prudential measures will be taken as shall avert so ineffectual a conclusion. We do not lay much stress on the importance of *reducing the charge for admission to artisans*; because this would be effectually met by the arrangement to admit them early in the morning.

The expediency of allowing the "price" to be appended to articles in the Exhibition has been much discussed, and has again recently been brought forward. It is a question demanding serious consideration, as involving very complicated bearings. The original "decision" of the commissioners we subjoin:—"Prices are not to be affixed to the articles exhibited. But as the cost at which articles can be produced will, in some cases, enter into the question of the distribution of rewards, the commissioners, or the persons intrusted with the adjudication of rewards, may have to make inquiries, and possibly to take evidence, upon the subject; still they do not consider it expedient to affix a note of the price to the articles displayed. When the exhibitor considers the merit of his article to consist in its cheapness, he should state the price in the invoice sent to the commissioner." With this regulation we decidedly agree. Price should be recognised only as relative, and secondary to excellence; and should be a quality for the specific and sole consideration of the juries, but its importance should be directly acknowledged in estimating the comparative merits of the competitive products. To attach the price to the articles for public recognition, we are positive would be in the highest degree detrimental to the best purposes of the Exhibition. It would be difficult to allow it in one case and with one manufacturer, and exclude its operation from others; and, once admitted, the whole scheme would result in a struggle to astonish more by lowness of price than elevation of productive merit. Already the manufacturers of England owe much of their inefficiency to the constant demand for "cheapness," alike exclusive of merit or remuneration. In many respects "beauty is as cheap as deformity," but this axiom must not be applied as an unexceptionable rule. The very possession of excellence and beauty in the higher branches of artistic labour, demonstrates the result of superior intelligence aided by diligent and costly study; and, unless we slight the claims which a superiority so obtained presents, and rank it in pecuniary acknowledgment only on a level with mediocrity and indifference, it is evident that in the sense in which "cheapness" is too commonly accepted, viz., in reference to cost only—deformity must be the gainer. The cry for "cheapness," that is, the offer of an article which to the superficial observer appears worth more than the price asked, is gradually and surely undermining the solid character of English Industrial Art, and must seriously and lamentably retard its progressive improvement. We trust the determination of the Royal Commissioners, as expressed above, will be rigidly adhered to. Not so, however, in reference to the threat to demand large—exorbitant—fees from those who delay sending in their articles. The Executive cannot but know that in the present state of the building, with the damps arising from frequent rain-droppings, it would be little short of madness in manufacturers of peculiar classes of goods to send in their contributions.

We hope also that a greater degree of liberality will be shown in the distribution of *free tickets*: no one should be required to pay for admission, whose time and talents have been employed to foster or aid the project without any personal advantage.

There may be several other topics upon which we should desire to comment, but reference to some of them would be now too late for any practicable purpose; others are, we know

"under consideration;" and to dwell upon others would go far to place us in the list of those "croakers" whose proceedings we condemn.

Our readers will do us the justice to bear witness, that we have been "on the watch" for the interests of contributors; that we have held the tone, as well as kept the position, of perfect independence; and that we have not hesitated to urge strongly objections which appeared just. In some instances, we have reason to believe, we did so with effect.

But now our best efforts shall be directed by all means in our power to render "the Exhibition" advantageous to our country, by answering its first great purpose—of INSTRUCTION.

Before we issue another part of our Journal, or rather on the day upon which the next part is published, the "Great Exhibition of 1851" will have been opened to all comers. In many respects it will surpass the expectations, and have gone far beyond the hopes, of its suggestors and sustainers. The industry of the world will be there collected, to be seen and studied, as a vast volume to enlighten all who are willing to read it.

We have undertaken a heavy and important task, in undertaking to report worthily this mighty gathering of works from all quarters of the globe. The old adage, that "What is worth doing at all is worth doing WELL," applies to no one with greater force than to the public journalist. We have neglected no duty, considered no expense, spared no labour, that might enable us to submit to our subscribers, and to the public, such a report as shall effect the object held in view, and maintain the character which, it cannot be presumptuous in us to say, we have acquired for our journal.

Elsewhere we have given details of the plans upon which we are proceeding for the publication of AN ILLUSTRATED CATALOGUE OF THE GREAT EXHIBITION:

and we trust with confidence to the appearance of our next number for proofs of the interest and usefulness of the extensive work we are preparing.\*

The extra part of the May number will contain about 300 engravings on wood, a title-page, and a dedication to His Royal Highness Prince Albert; and the first part of an essay by Robert Hunt, Esq., on "The Science of the Exhibition."

Subsequent parts will contain, also, a copious index, an introduction, an illustrated history of the Exhibition, with large and elaborate exterior and interior views, with descriptions of the several national compartments (illustrated); an essay, by Professor Forbes, on "The Vegetable World as Contributory to Manufactures," and the "Prize Essay," for which we have offered a premium of 100 guineas.

The whole of the matter which appertains to the Exhibition, will be *separately pagéd*, so as to be detached from the Art-Journal and be bound up in a volume,—for which volume, appropriate bindings will be produced, and for the proper arrangement of which, explicit instructions will be given "to the binder."

We take the liberty to add, that but for the security against loss supplied to us by the large circulation of the Art-Journal, such a volume as that we undertake to form, could not be produced at a less cost than four or five guineas containing, as it will do, about 1200 engravings, with upwards of 300 pages of letter-press.

The wood-engravings are produced under the superintendence of Messrs. Dalziel—engraved by these artists and several other eminent engravers. They will be printed on paper made expressly for the purpose, by Mr. Henry Hall of Dartford, supplied by Messrs. Spalding; and will be printed *by hand*, at the presses of Messrs. Bradbury and Evans.

Our selections of subjects have been made with the view, as far as possible, of representing every meritorious manufacturer. We have made no charge whatever to any contributor, and have therefore considered ourselves free to accept or

\* We think it necessary to observe, that although a large edition of the May number will be printed; inasmuch as it will be difficult, if not impossible, to reprint it; and, as many occasional purchasers will no doubt procure it, **REGULAR SUBSCRIBERS** should take care to secure their copies early.

reject according to our judgment. We have studied to obtain drawings of such articles as should not only be excellent in themselves, but be *suggestive*—remembering the lessons that one manufacturer may give to another without prejudice to himself; and we have already to acknowledge the cordial zeal with which our endeavours have been seconded by nearly all the eminent producers of manufactured art throughout Great Britain; by the leading manufacturers of the continent (a large majority of whom we have personally visited); and it is with exceeding satisfaction we add, that the authorities in the United States, and those in our American colonies, have placed their agents in direct communication with us, in order to afford us all the facilities we require.

Thus aided, we confidently hope to produce a work that may be permanently useful, and prove, as we have stated we should strive to make it, "*a key to the most meritorious manufactures of all parts of the world.*"

#### HER MAJESTY'S THEATRE.

THE commencement of the performances of the Italian Opera at this theatre, is the event of the early spring most commonly accepted as a token that the *élite* of English society is again congregated in its capital, and that the musical and dramatic Art of the world have combined for the gratification of its taste. The large amount of refined Art, consequent on these yearly gatherings, demands attention from all who find pleasure in it. Poetry, Music, and Painting, the glorious daughters of Peace, have ever received due homage from the world; only in the dark ages were they obscured, though still struggling into notice in the ruder outbursts of the uncultivated mind. In that school of refinement, ancient Greece, where, according to Aristotle, "all were taught literature, gymnastics, and music," and where Plato would leave his philosophy and his companions to visit the studios of the artist, and learn from thence the principles of beauty as perfected in "the human form divine," music and dance were especially revered. Amid this people, Art achieved its highest position in the world; and we are now but journeying toward the goal they have reached. The Arts are all handmaidens of Apollo; the age of Pericles produced not only its Phidias, but its Pindar, its Sophocles, and a host of never-dying names, shedding a lustre on the period, and proving the intimate connection of all which marks refined civilisation. "Let the Arts," says a recent critic, "be studied, if not practised together; let poetry, music, and the dance, be joined to them, and the more frequently one is called upon to assist the others, the greater will be the benefits which itself receives." We conceive that no higher compliment could be offered to the *élite* of our own land, than the acknowledgment that the excellencies of the Lyric and Choregraphic Arts are justly appreciated and critically understood by them.

As our own business is more immediately connected with the *mise en scène* of the Opera, we shall at this time restrict ourselves to a consideration of that principally, noting the taste and truthfulness, or the realisation of ideal beauty therein apparent, and which has ranked the scenery of the stage of late years, in an important position of the Fine Arts. A few words must be devoted at the commencement of the season to the vitality of the Opera stage, its singers, and dancers.

To the programme issued for the season now commenced, we can refer with gratification, both as regards the extent of the engagements made with established favourites, and to the promised productions of those novelties which are ever insatiably demanded by the intellectual *habitués* of Her Majesty's Theatre.

For the complete presentation of the Lyrical Drama, there is required a vocal execution of extreme and perfect cultivation among the principal singers; a qualified and well-trained chorus; and an orchestra of able executants, directed by a chief of first-rate talent and experience. The Ballet being more directly addressed to the eye, is equally

\* We desire to add, that such manufacturers as have not already furnished us with drawings, may do so at any time during the month of May: it will not then be too late for their introduction into our Catalogue. By a very just and proper arrangement of the Executive, the special order of the contributor of an article will be required for permission to make a copy; without such special order no article will be allowed to be copied.

stringent in exacting a facility of execution, which must be accompanied by a finished elegance of graceful movement. Add to these, the pictorial mounting of the stage with appropriate scenery and costume; and the difficulties which thus beset a manager, coupled with his engagements to the public on the other hand, are not to be successfully met but by a singularly competent and energetic mind.

The Ballet has always been a peculiar and distinguishing feature of Her Majesty's Theatre; and of all the classes and kinds of dramatic representations, it combines more of the ideal and the poetical than any other. The range it gives to painting and architecture in the scenic decoration, is equalled by its sculpturesque character in the forms and groups of the dancers, evident in the reproduction of its principal features in the works of all artists, ancient as well as modern. Chief among this year's attractions appear the names of Carlotta Grisi, Marie Taglioni, Caroline Rosati, and Amalia Ferraris. The last-named lady appeared on the opening night, and created the same delight as on her first appearance on this stage last year. Mademoiselle Monti, the greatest dramatic *mime* of Italy, is promised to appear in the course of the season, in a new grand poetical ballet, by M. de St. Georges. The male dancers are Mears, Paul Taglioni, Charles, and Gosselin. By the first-named artist, a new ballet was produced on the 22nd ult. called *L'Île des Amours*, which is especially deserving of our notice for the refined taste which characterises its general effect, and for the rich profusion of its appointments. It consists of four *tableaux*, or scenes; and in the bills of the performance it is termed "a ballet à la Watteau." This very peculiar designation at once points out the epoch of the prosaic part, before the interference of the mythological personages transports the spectator into the realms of fancy, although the scenery never abandons a general consistency of landscape. The first scene is a local view on the sunny banks of the Loire, from an original sketch made by the painter. The tourist will readily recognise the central region of France by the purity of the atmospheric hues, executed almost to illusion: it is indeed a charming work of art, worthy of our school of landscape painting. In the second scene we have the interior of a grand saloon, rioting in the full plenitude of French decoration of the Louis Quinze period, to which the costumes of the performers à la Régence are appropriate. The paneling of this over-gorgeous apartment is filled with pictures of courtly Damons and Cynthias à la Watteau, and is most characteristically *rococo*; giving great value by its contrasts with the landscape scenery. The third scene reveals the peculiar backgrounds in the pictures of this agreeable painter. It is an extensive and formal French garden, with trimmed alleys, arcades, and mathematically designed *parties*; its terraces and stairs, such as Watteau delighted in peopling with a *fête champêtre*. A fairy vessel is poetically introduced, guided by zephyrs, and bearing its fair freight to the Island of Cupids, which is presumed to exist in this very mundane locality. This scene is admirable in composition, rich in fancy, but pure in artistic feeling; a delicate verdure relieves the eye and effectively aids the brilliant movement of the gaily dressed Cupidons, or the shepherdesses and their swains, who remind us of the figures in old Dresden china, after the fashion of which they are gaily and piquantly habited. The last scene, with its marble terrace looking out upon quiet lake, and shaded by luxuriant hanging foliage, enriched with floral festoons, completes the ballet. For profuse display tempered by the best taste, this scene is unrivalled in its effect. The dark solid tints of the "thick pleated" arcades at the back give a vivid contrast to the gaily-grouped figures in front; while the Cupidons above, and the abundance of flowers that hang over all in the richest profusion, form a *coup d'œil* of surpassing magnificence. The whole of these scenes are painted in the freshest and most brilliant hues of the palette by Mr. C. Marshall, and do great honour to his invention and executive skill.

The interior of the theatre has undergone great improvement in the short recess since the termination of the National Concerts. All the painted decorations of the ceiling and the boxes have been cleaned, and refreshed with colour where wanting. The drop scene (designed by Stanfield) has been greatly renovated, and now looks as vivid as when first painted. The whole of the ornaments and mouldings have been re-gilded. The amber-coloured satin draperies to the boxes have been carefully cleaned, and having become somewhat toned by the process, approach a more golden hue, glowing with metallic brightness where they receive the reflections of the lights. The house never looked more regal or more magnificent than

at present; the light colours of the draperies and paneling, with its delicate and chaste ornamentation, give the interior an expansive effect greatly beyond its actual dimension.

The Italian Opera House in England has an European celebrity, for its magnificence, for the spirit which marks its management, and for the distinguished auditory that nightly assembles within its walls. There cannot be a doubt that the season just opened will be marked by all the energy, and followed by the success that have characterised the performances of years past, especially when we think of the crowds that will be gathered in London to see and hear all worth notice. We trust Mr. Lumley will find an adequate reward for the liberality with which he has commenced this important season of 1851, in thus endeavouring to render Her Majesty's Theatre worthy of its title and of its patrons.

#### MINOR TOPICS OF THE MONTH.

**THE MEETING OF MARSHAL BLUCHER AND THE DUKE OF WELLINGTON AT LA BELLE ALLIANCE.**—This striking incident in the life of the great captain of the age, forms the subject of an admirable picture from the pencil of Mr. T. J. Barker, which has been painted for Mr. Moon, (at whose house it is now on view) as a *pendant* to Mr. Salter's "Waterloo Banquet," and is about to be engraved in the line manner by Mr. Charles Lewis, the engraver of Sir Edwin Landseer's "Sanctuary." This meeting has been but slightly alluded to by the biographers of the Duke of Wellington, although obviously one of the most striking incidents of the campaign. The fact that such an interview did take place rests upon no doubtful authority; for it is attested by Marshal Blucher himself, in his memorable despatch,—by his son, Colonel Blucher, who was an eye-witness of the interview, which he describes as a most affecting sight; and by Major Basil Jackson, one of the duke's aides-de-camp. His Grace was returning from the heights above the village of Rossome, to his head-quarters at Waterloo, followed by a very slender staff, when he perceived a group of mounted officers pricking over the *chaussée*, from the direction of Frischermont, at the head of which was Marshal Blucher. The point of time selected by the painter is the moment when the two great chiefs are in the act of saluting each other. This really exciting scene is rendered with great spirit. The portrait of the duke is a faithful transcript of Sir Thomas Lawrence's well-known picture, the most authentic representation of his features at that period; and his charger, Copenhagen, is a spirited copy, put into a different action, of the well-known fac-simile of that celebrated animal, painted by Ward. The portrait of Blucher, who is mounted on a splendid grey horse, is equally authentic, having been copied from the picture in the possession of Princess Wilhelm, of Prussia. In all the minor accessories, indeed, the painter appears to have been at great pains to render his work as historically correct as it was possible for it to be. His horses are full of life and vigour, and their riders appear to sit them like soldiers,—no slight merit in a military *tableau*. The house of La Belle Alliance, and the surrounding scenery, have been painted from sketches made upon the spot, and the minor accessories introduced by the painter, including a wounded soldier, and the officers of the respective staffs who were present at the meeting, whilst they harmonise with the general character of the picture, are rendered properly subservient to the principal figures. Taken as a whole, the picture is one of the best of its class which has been produced for many years, and can hardly fail, in Mr. Lewis's hands, to make a very effective and interesting engraving. Mr. Barker has had the good sense to choose a most attractive subject, and has done it full justice. As a composition it is greatly superior to the picture of which it is intended to be the pendant. Mr. Barker has studied several years in Paris, where he obtained many testimonies to his talents as a painter, in the shape of medals and decorations. He has taken a stride on this occasion in his Art, which his previous works had, we confess, scarcely led us to anticipate.

**BUCKINGHAM PALACE.**—The recent additions are now externally completed. We do not profess to criticise the building itself, but may say some few words on the accessories. With such iron-work as Mr. Hope has been enabled to place before his house on Constitution Hill, we must say that we hoped to see her Majesty better supplied than she has been with the rails which surround her London home. The principal stanchions are merely gigantic copies of the royal sceptre, the railings between representing halberds, surmounted by the French lily, which, having been exploded from the royal arms, has no longer right to figure at a royal palace; these are connected by an ornament, (¶) like a gigantic X. We do not wish to be hypercritical on what some may call trifles, but if ornament be adopted, however insignificant, there would be no more difficulty in producing elegance than in perpetuating mediocrity. While, too, the Heralds' College is still in existence, we do not see why its officers should not be applied to in matters connected with their peculiar department, and the "British lion" at least be exhibited properly, with its companion "supporter" the Unicorn, they having lately been subjected to much adverse criticism on the strange impropriety of the position they occupy.

**GOLD MEDAL TO MR. T. L. DONALDSON.**—At a recent meeting of the Institute of British Architects, a gold medal was awarded to T. L. Donaldson, Professor of Architecture at University College, "on account of his merits generally as an architect, his contributions to Literature and Art, his devotion to the duties of his professorship, and also for his effective zeal as one of the founders of the Institute of British Architects." The motion which conferred the testimonial upon him was carried by acclamation.

**DIORAMA OF THE HOLY LAND.**—The painters of the very successful Panorama of the Nile—Messrs. Warren, Bonomi, and Fahey—have devoted themselves to the production of a diorama which conveys the spectator over the route of the Israelites from Rameses, in the Land of Goshen, to Mount Sinai; thence across the Desert of the Wanderers, to Petra, the Dead Sea, &c., to Jerusalem. After traversing the Holy City, the shores of the Mediterranean are reached; Jaffa, Acre, Tyre, Sidon, passed; Mount Lebanon and many of the interesting localities between that and Nazareth visited. The pilgrimage being commenced where the Israelites began their wanderings, and terminated among the scenes consecrated by our Saviour's presence. In the execution of this elaborate task the painters have been very successful, and as a work of Art it is much superior to their Nile, while no portion of the truthfulness which gave that panorama its peculiar charm has been sacrificed. Many of the scenes and effects are peculiarly beautiful, and it requires little stretch of imagination to believe ourselves travelling over the ground depicted. The present diorama presents attractions equal, if not superior to the other, by the same hands, and cannot fail to be equally popular.

**ART-UNION STATUETTES.**—Thirty-nine statuettes have been received by the Art-Union of London, in reply to an invitation conveyed in their proposed premiums.

**PRINTING IN OIL—PICTURES FOR THE MILLION.**—M. Kronheim, of Paternoster Row, has discovered a new mode of printing in oil, by means of lithography, which presents a manifest improvement over all previous attempts to imitate by means of the press the effect of a picture. It accomplishes, in short, all that can be achieved by such a process, and that too at a price so exceedingly moderate, as to render it accessible to all, and enable the public to purchase a large copy in oils, affording a very good notion of the original, of such pictures as the Descent from the Cross, at about half the price of an engraving of the same subject. It will, indeed, prove a great boon to the million, whose taste for art such *fac-similes* are well calculated to improve. M. Kronheim's invention, however, is not carried out without considerable trouble. In the higher classes of specimens, so many as forty stones are employed; varying, of course, in proportion to the simplicity or complexity of the original. He uses for instance, six different kinds of

blue, two of red, six of yellow, three of brown, five of grey, and a considerable variety of flesh tints. Outlines are first made, not merely of the forms, but of the gradations of colour in the picture to be copied. Proofs are taken of these outlines, and transferred to a number of stones, corresponding with the variety of colours which are comprised in the painting. Each colour has its stone, and the outline on each stone is more or less filled in, according to the amount of shading required, with a chemical ink prepared for the purpose. The application of *aqua fortis* produces a raised surface; after which operation, the oil colours are made to pass over the stone by rollers, and are thus arrested by the ink. So expertly is this part of the process managed, that the greatest nicety of gradation can be secured. The colours from the stones are then printed off on paper, and the precise tints they require produced by printing one colour over the other, upon much the same principle as that adopted by a painter in mixing his colours; and when the impressions from the different plates are combined, they form a remarkably correct copy of the picture. Some of the specimens which represent groups of flowers, are indeed so exquisitely gradated, that they might readily be mistaken for drawings. M. Kronheim's invention is one likely we think to be very widely appreciated. We have not heard whether or not he has patented his process; but the skill demanded for its successful employment would seem to be of a kind which will not, for a time at least, be easily imitated.

**PHOTOGRAPHY ON GLASS.**—A new process has been discovered in Paris, by which photographic negatives are taken on glass, to be afterwards transferred to paper by means of a lens, on an increased scale. The chief advantages of this process would appear to be the power to enlarge at will, by the application of a magnifier, the dimensions of the subject produced on the negative plate. Mr. Thomas Elmore, has by means of this discovery, produced some very extraordinary photographs, in which the most elaborate and complicated details are exquisitely preserved.

**SHAKESPEARE'S HOUSE.**—The retirement of Mr. Macready into private life, has been signalised by a graceful testimony of his devotion to the great master of the drama: he has, by a series of readings, realised a sum sufficient to liquidate the claim against the committee who purchased the poet's birth-place at Stratford-on-Avon; and we are sure that all honour will be awarded to the tragedian for his generosity in the matter. But we cannot consider "the committee" for the purchase of the house, free from blame. The public have never been made conversant with the details of expenditure; it has been known that the general committee meetings were suddenly dissolved; that dissatisfaction has been expressed by many of its members and subscribers, in London and Stratford; and that three thousand pounds being the purchase money, considerably more than four thousand pounds has been received. We cannot conceive, therefore, that the public have acted unworthily; or that a "national disgrace" is involved in the matter; but there must have been a want of proper economy in the committee, who have not yet "rendered up their stewardship." Whether the government or the committee is to be the "conservator" in future is still undecided.

**FIGURE-HEAD CARVING.**—A weekly journal, ("The Expositor"), one of the candidates for public favour to which the Great Exhibition has given birth, contains a paper on the figure-heads of ships, which leads us to hope that improvement in this art may be hoped for. Many of the finest ships in the British navy, even those of comparatively recent construction, are deformed by the grossest absurdities in the way of carving. It is surely worth while to provide a decent ornament for the prow of a vessel, which has cost from 20,000*l.* to 100,000*l.*; one at least that will not render the appearance of the mighty fabric ridiculous. If the Admiralty will have naval heroes as figure-heads, it is surely incumbent upon them to see that they are good fac-similes of the men they are intended to represent as can be obtained; and if ship-owners

will make their own wives and daughters the presiding geniuses of their vessels, they ought to take care that they are not rendered the laughing-stock of the ports to which they may happen to be bound. The subjects chosen for the figure-heads of ships have often been most absurd and inappropriate, not to speak of their execution, than which nothing could be coarser or less artistic. Several of our private ship-builders, Mr. Miller among others, are beginning to set a good example, by giving commissions to first-rate artists for this sort of sculpture. That such have not been wanting, may be inferred from the fact that the elder Deane of Liverpool, of whose merits Dr. Edward Clarke has spoken so warmly, gained the gold medal of the Royal Academy of Arts, at an early period of his career. We trust that before the next ship of war is launched, the Admiralty will have her figure-head carved by some sculptor of our time, capable of producing a work worthy a permanent place, at the prow of a first class ship; at all events that they will leave off caricaturing Her Majesty, Prince Albert, and all the Royal Family, as they have usually been caricatured on such occasions.

**FUNERAL HERALDRY.**—Mr. W. Partridge, the well known heraldic painter, has prepared a specimen of funeral heraldry for the great Exhibition, which strikes us as presenting a considerable improvement on all attempts of the kind we have hitherto met with in this branch of art. It is an enamel on slate of the coat-of-arms of the late Sir Robert Peel, which from the nature of its execution will stand all weathers, and preserve its original freshness for centuries. Funeral hatchments have, hitherto, been coarsely painted on canvas, and have perished or become decayed within a very few years. Such emblazonments moreover, adapted for an elevation of forty or fifty feet out of doors, are little calculated for the inside of a church. Mr. Partridge's specimen is artistically executed, and when a hatchment of this kind has served its purpose, it will form a durable and superior ornament for the interior of an edifice. The size selected is also an improvement, it being much smaller than that usually adopted, and consequently better fitted for church decoration. Among the specimens of his art prepared by Mr. Partridge for the Palace of Industry, is a splendid emblematical of the royal arms of England, surrounded by all the quarterings, and rendered with the most scrupulous accuracy. Mr. Partridge has read some interesting lectures on heraldic painting, from time to time, in different parts of the country.

**DECORATIONS OF CEILINGS.**—Visitors from this country to the Continent cannot fail to have been struck with the beauty and variety of decoration adopted abroad for the ceilings of dwelling-houses. It is a singular fact that in England the scope for ornament of a beautiful kind, which the flat surface of a ceiling presents, is seldom rendered available. In richly-decorated and furnished rooms, a bald, flat ceiling of glaring whitewash is too frequently seen nullifying the entire *coup d'œil*, and totally destroying the harmony of the room when considered as an artistic composition. The overcrowded and frequently heterogeneous mass of furniture of all ages, styles, and forms, but too constantly meeting the eye, is not so offensive as this. We are not advocates for antique ceiling decoration, abounding in scenes from Mythology, nor do we wish to render ourselves amenable to Pope's satire:—

"On painted ceilings to devoutly stare,  
Where sprawl the Saints of Verrio and Laguerre;"  
but a style of decoration might pervade the ceiling more in accordance with that which prevails on the walls and furniture of a mansion. We have recently inspected some ceilings painted by Mr. A. Hervieu, which are exceedingly beautiful in design, and well adapted for rendering our residences cheerful and elegant. Open domes, showing the sky, with groups of Cupids bearing flower-wreaths, &c., give air and even light to a London house. We were also much pleased with an emblematical ceiling painted for the Great Exhibition in May. We believe this branch of Art may again be resuscitated advantageously.

**ARCHAEOLOGICAL ASSOCIATION.**—Another new president heads this body.—Sir Oswald Mosley, a Staffordshire baronet. The next congress is proposed to be held in Derby.

**THE PANOPTICOON.**—This receptacle for novelties in Science, Art, and Manufactures, has fully succeeded in the patronage its projectors desired, and the building is about to be commenced in Leicester Square.

**ANDREA MANTEGNA'S TRIUMPH OF JULIUS CESAR.**—Mr. J. O'Connell, in a letter to the *Athenaeum*, takes credit for the discovery of a series of portraits of painters in that part of his frieze in which Mantegna has evidently introduced his own portrait and those of the different members of his family. The only painters' portraits included in this group are, however, those of his own relatives; and the fact that Mantegna had introduced portraits of himself and family into his "Triumph," so far from being a discovery, has been pointed out not merely by Vasari, but by many other writers on art.

**MUSEUM OF ANCIENT ART.**—A project was formed in the course of last year to collect and exhibit in London, at the time of the Great Exhibition, a series of articles illustrative of the arts of antiquity, comprising a collection of paintings which should display our onward progress from the earliest time. The Archaeological Institute was to have superintended the collection and arrangement of the series, but owing to the difficulty of obtaining the loan of rare and precious articles from their owners, sufficient to form a museum worthily representing this somewhat extensive idea, the project has been entirely abandoned.

**ARCHITECTS' BENEVOLENT SOCIETY.**—At the late anniversary meeting of this institution (Mr. Sydney Smirke in the chair), it was announced that upwards of 200 gentlemen had become annual subscribers. The amount received up to the 31st of December was 390*l.* Considering how much has been achieved by this society in a few months, there seems every reason to believe that it will take permanent root among our most useful public charities.

**STAINED WINDOWS IN BANWELL CHURCH.**—The Rev. W. H. Turner, a gentleman of taste and energy, the vicar of Banwell, has been mainly instrumental in procuring the addition of eleven painted windows to the church of Banwell, in Somersetshire, several of which have been executed gratuitously by Mr. Trickey, of Banwell.

**SOIREE OF THE RUSSELL INSTITUTION.**—At the third *soirée* for the season of the members of this institution, Mr. T. L. Donaldson lectured on Egyptian architecture.

**PAINTING IN SILICA COLOURS.**—A painting in silica colours, by Mr. Armitage, is almost the only picture that will be exhibited in the Industrial Palace.

**THE PHOTOGRAPHOTOPE.**—Mr. T. R. Brunell, of Newman Street, has registered a cheap portable photographic apparatus, so constructed as to enable the manipulator to operate with greater facility and expedition than attends the process upon the old plan. Should this invention realise Mr. Brunell's expectations, it will place this class of art within the reach of a vast number of persons who cannot afford to avail themselves of it at present.

**PORTABLE GAS APPARATUS.**—An apparatus, described as safe, portable, and economical, for the purpose of lighting with gas detached dwellings, artists' studios, churches and manufactorys, has been invented by an ingenious American mechanic. It will occupy a space of about eight feet square, and will consume and is warranted to supply a brilliant light from grease or fat of any description, in fact, from the mere refuse of the kitchen. The gas is said to be white, and as pure as that derived from coal. The apparatus, which consists of only three pieces, will supply sufficient light for twenty-four hours at the cost of threepence-halfpenny.

**PAINE'S WATER GAS.**—We have already alluded to this discovery, which, if its pretensions were well founded, would confer important benefits on the world at large. An American newspaper announces that Mr. Paine has sold his interest in the invention for a million dollars! The whole affair assumes, we must own,

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an air which is not easily to be reconciled with the ordinary experience of scientific men. When once a manufacturer arrives at the art of generating gas from water, he has nothing left to discover which, comparatively speaking, can be of importance to him, unless it be the Philosopher's stone!

**NOVEL APPLICATION OF COAL TO THE PURPOSES OF ART.**—The Rev. William Mitchell, of the Presbyterian Church, Woolwich, and the author of several useful inventions, has made numerous experiments on a peculiar description of coal, with the view of applying it to domestic and ornamental uses. This material will bear, as may be supposed, a high degree of polish, and is found to withstand the application of almost any degree of force. It is said to possess all the texture, and to be susceptible of more than the polish of the finest ebony, and vies in that respect with alabaster or marble. Various objects manufactured from this material have been sent, under the direction of the Royal Scottish Society of Arts, to the Exhibition of the Industry of all Nations. Among the many purposes to which this mineral has been applied, may be mentioned picture-frames, flower-urns, snuff-boxes, models, monuments, inkstands, &c.

**DISCOVERY OF A TEMPLE AT MEMPHIS.**—Mr. Reginald Stuart Poole, in a paper in "The Atheneum," announces on the authority of a letter from Cairo, the discovery of the remains of a temple of considerable dimensions, at Memphis, by a French traveller, whose name has not transpired (probably M. Botta), who has been engaged in excavating in that part of the great Memphian burial ground, which adjoins the modern village of Aboo Seer. A dromos of sphinxes, from thirty to forty in number, was first discovered, forming the approach to the Temple, within which twelve statues of Greek style presented themselves. Some Greek coins have also turned up on the same spot. Should Mr. Poole's information turn out to be correct, this discovery cannot fail to prove one of great interest and importance; as the mixture of Greek and Egyptian statuary, will go far to account for the remarkable beauty of several marbles which have lately been disinterred in Egypt.

**COPYRIGHTS ABROAD.**—The right to purchase literary, and, we presume, pictorial copyrights from foreigners, and to have them protected from invasion, has been conferred by the parliament of Frankfort, upon all German publishers, and the principal of an eminent house in that country, is at present in London, with the view of making purchases under its provisions. It is to be lamented that a similar resolution has not been adopted in France, America, and Belgium, where British copyrights are so frequently invaded. We trust that at the approaching Congress of Nations in this country, some plan of international copyright will be agreed on, which will give to the litterateurs and artists of each nation the full benefit of their respective inventions. We are quite satisfied that such an arrangement would be beneficial to all parties.

**MONUMENT TO LORD JEFFREY.**—The committee for procuring the erection of this memorial have commissioned Mr. John Steele, R.S.A. to execute a full-length marble statue of Lord Jeffrey, to be placed in the great hall of the Parliament House.

**THE EMPEROR OF RUSSIA** has transmitted a silver medal, with the riband of St. Anne, to Mr. Thompson, of Newcastle-upon-Tyne, who was employed to superintend the bridge over the Neva at St. Petersburg, entitled the "Blagoveshchenskoy Bridge." The Emperor has on several former occasions given similar proofs of his appreciation of British artistic skill.

**EARLY EDITIONS OF SHAKESPEARE.**—At a recent sale of the library of the late Sir Charles Wynn, by Messrs. Sotheby & Wilkinson, a fine copy of the first folio edition of Shakespeare, bound by Roger Payne, was sold for 141*l.* 10*s.*; a second folio brought only 30*s.* the week before at Mr. Amyot's sale. Dr. Farmer's copy of the first folio edition brought only 24*s.*

**THE VILLA OF LUCULLUS.**—A correspondent of our intelligent contemporary, the *Builder*, in

reference to a recent print issued by the Art Union, reminds us that it was to this villa that Annibal Carracci retired, for change of air, when driven from Rome by his last illness.

**PROPOSED ROMAN CATHOLIC CATHEDRAL.**—The boast of an intention to build a new and splendid Roman Catholic Cathedral in Westminster is, fortunately for its authors, at end. The commissioners have declined to grant land for the purpose. Had they done so, the impossibility of raising the necessary funds would as effectually have prevented its erection.

**CHRISTCHURCH, SOUTHWARK.**—The sum of 20,000*l.* is about to be borrowed under a recent bill in Parliament, authorising the altering, improving, or rebuilding this church, provided that the renovation be completed within four years.

**TRIGONOMETRICAL SURVEYS.**—The survey in Scotland has been in progress thirty-one years, yet the mere skeleton of the work is not yet completed. The Irish survey, which was commenced in 1825, was only completed in 1843, at an average cost per annum of 40,000*l.*; whilst the expense for Scotland has not exceeded 1200*l.* a year. If proceeded with on the principle on which it has been carried on up to this time, it would require one hundred and forty years for its completion!

**ROYAL EXCHANGE.**—Mr. Paxton has been requested by the Gresham Committee to submit to them a plan and estimate for a glass covering to the Royal Exchange; and is said to have sent in one very similar to the roof of the transept of the great Exhibition.

**MR. WYLD'S GREAT GLOBE.**—This remarkable work is rapidly progressing, and will doubtless be in a condition to be opened in the course of a few weeks. Its diameter is sixty-five feet. The scale is ten miles to one inch horizontal, and one mile to an inch vertical. In looking on an ordinary globe only a small portion of the earth's surface can be seen at one time, but Mr. Wyld's plan of figuring the earth's surface on the inside of his sphere, enables us to see its physical features at a glance. Every part of this stupendous model may, by means of a winding staircase, be seen at a distance of only four feet from the eye. It is composed of some thousands of castings in plaster from the original models in clay, so that should the scheme prove popular, which can hardly be doubted, similar exhibitions may be erected in some of our leading provincial towns, at a comparatively easy cost. Mr. Wyld's globe will be a grand medium of geographical instruction, and as such will have a permanent interest for the public. The leading features of one important science, may, through its instrumentality, be taken in at a glance, and the necessity for a long and laborious study of books in a great measure averted. An exhibition at once so instructive and beautiful cannot fail to realise the reasonable expectations of its projector.

**STATUE OF FLAXMAN.**—The statue of Flaxman, commenced by the late M. A. Watson, has been completed to the entire satisfaction of the committee, (including Sir Charles Eastlake, Mr. Rogers, and Mr. Hallam,) but the whole amount of the subscriptions collected for the occasion (379*l.* 1*s.*) falls miserably short of the sum the artist who completed it, Mr. Franks, ought to receive for his labours. It is proposed therefore to make a further appeal to the public. The statue is destined eventually for the Flaxman Gallery at University College. The likeness presents, certainly, no improvement on Baily's bust, but the statue is as a whole worthy a better destination than the comparative obscurity to which it is about to be consigned.

**METROPOLITAN PEEL TESTIMONIAL.**—At a recent meeting of the Committee for the London Peel Testimonial, it was resolved—1. That the subscription-list should be closed on the 31st. 2. That the statue be of bronze, and that it be erected in Westminster. 3. That a sub-committee be forthwith appointed to select an artist. Looking at the complexion of the sub-committee since chosen, composed among others, of Lords Aberdeen, Hardinge, Canning, Ashburton, Sir James Graham, and Messrs. Sydney Herbert, and J. W. Patten, we may indulge in the confident expectation that there will be no jobbing in the matter.

**SLOANE STREET GALLERY.**—Major Parly, a gentleman of scientific acquirements, has opened, in one of the largest houses in Sloane Street, fitted up for the occasion, a series of rooms for the exhibition and sale of modern and ancient pictures and drawings, as well as a small theatre for lectures on astronomy, and topics connected with the Fine Arts.

**THE CHINESE COLLECTION.**—This popular and interesting assemblage of curiosities is again to appear in London; a building for its reception having been expressly constructed at the Albert Gate, Knightsbridge.

**THE ARCHITECTURAL EXHIBITION.**—The ensuing season promises to exhibit considerable improvement over its predecessors, and for this reason, perhaps, the admission of the public is to be no longer gratuitous. Some difficulty has arisen in obtaining a room, in a desirable locality, for its purposes; but this will, in all probability, be overcome.

**THE THAMES TUNNEL A PICTURE GALLERY.**—In anticipation, no doubt, of the visit to this country, in May, of all "the world and his wife," the managers of this vast, but comparatively useless undertaking, have recently converted its shafts into picture-galleries, by daubing them with numerous views of English and Continental scenery. We can say but little in favour of the designs, but they will, doubtless, prove of some attraction to "the million."

**COLOSSUM.**—The original dioramas of London by day and Paris by night, are about to be replaced during the ensuing season.

**INDIAN ANTIQUITIES.**—The Bombay authorities have engaged M. Fallon for a year, at 40*l.* a month, to make drawings of the cave temples of Western India. They have allowed 840*l.* for drawings of the ruined city of Beigampore, but no artist has as yet offered to undertake them. It is to be lamented that their proposals were not circulated in this country, where they would have found many clever and adventurous young men willing to embark in the undertaking.

**ARCHAEOLOGICAL REMAINS IN THE NORTH.**—The recent discovery, in the north of England, of the foundations of a Roman town, has given a considerable stimulus to antiquarian research. The Duke of Northumberland has written to Lord Mahon, the President of the Society of Antiquaries, requesting that a deputation from the society may be selected, for the purpose of taking the management of the excavations into their hands, and has handsomely offered to entertain its members as his guests during the progress of the inquiry.

**EXHIBITION MONSTROSITIES.**—The newspapers announce that many absurdities are in preparation for the great Exhibition, which will, we trust, meet with the fate they deserve at the hands of the committee. Some artists and manufacturers appear to consider that an object acquires a value proportioned to its size, large or small. Hence a huge block of coal which has, we rejoice to learn, been broken to pieces in *transitu*; enormous files, knives with a thousand blades; silver teapots made out of fourpenny pieces, and such rubbish.

**NEW SPINNING-WHEEL FOR LADIES.**—M. Duveleroy, whose manufactory for fans was noticed in our last journal, has devised a new drawing-room spinning-wheel for ladies; its weight will not exceed two pounds, and it spins quickly a very fine thread; its movement is so smooth that a lady may work at it for hours without fatigue; and its machinery is so simple that one lesson of a few minutes will enable any one to spin "to perfection." It folds into a very portable compass. Spinning is expected to supersede Berlin-wool work; but the inconvenience of having to keep the foot in continual motion, is likely to prove a bar to the general adoption of this elegant toy.

**PAINTING ON GLASS.**—Mr. John Wood's picture of "Shakspeare Reading one of his Plays before Queen Elizabeth," has been enamelled on glass with considerable success, by Mr. E. Baillie. The copy is six feet by five, and is composed of nearly eighty pieces of glass, which are fitted into a copper frame. The heads and the principal parts of the composition have, we are assured, been burned in five times: the colours are remarkably brilliant.

## REVIEWS.

**REMARKS ON THE AMENDMENT OF THE LAW OF PATENTS FOR INVENTIONS.** By T. TURNER, Esq., Middle Temple, Barrister-at-law. Published by ELSWORTH, London.

The author of this pamphlet has, on former occasions, distinguished himself by his talent and perseverance in the cause of Patent Reform. He truly observes, that "the murmur at the imperfections of the laws regulating patents, have swelled at last into a popular agitation." The result has been an announcement by the minister of the crown, in Parliament, that a measure shall be brought forward during the present session. The author discusses the subject philosophically, and points out, with much good-humour, the want of discrimination, for which various popular theories are remarkable. Many are ready to prescribe, whilst few have studied the disease. And of those who have gone through this necessary preliminary, many entertain serious differences of opinion. We are quite sure that, enormous as are the difficulties in the present law and practice by which patent inventions are regulated, not less formidable are the perils of rash or indiscriminating reform. Mr. Turner points out, with much ability, the method to be pursued by those who would legislate on this important subject. This part of his pamphlet contains some very valuable remarks. He recommends a diligent and careful comparison of our own patent laws with those of other countries; a patient and respectful examination of the proposals of reformers, whether lay or professional, and without reference to party; together with a proper attention to "analogies from English law, and between parts of the system itself"; the latter including codifications of judicial decisions. The principle upon which the Judicial Committee of the Privy Council decides upon the extension of patents receives praise from the author; who observes, with much truth, that the author of the act establishing this useful jurisdiction was "a frequent member of the court, whose originality and learning, both in political and physical science, well qualified him for the administration of an equitable function—the appreciation, namely, of talent and energy, commercial or inventive; of the genius, the patience, the hardihood against ridicule and opposition at first, and then against plunder and evasion; of the honour due to the patron's enterprise, and the care for the interest of the inventor." The jurisprudence of America, in relation to patents, is considered by Mr. Turner to be more worthy of attention by the English legislator than that of the continent, notwithstanding able treatises on the subject by French jurists. The various stages through which a patentee has to travel his "weary and expensive way," before obtaining positive protection, are traced with much acuteness by the pamphleteer. The report lately issued by the Society of Arts does not receive much respect from him; and he hints that some of the members of the committee of that society could scarcely have contributed more than their names. "Boards," said Bentham, "make screens;" and the "screen in this case, is broad enough to hide a good deal of fallacy." We must differ, however, from these views. The report from the Society of Arts we consider a valuable contribution towards the history of the present Patent Laws; and it contains an interesting collection of facts necessary to be studied by reformers. The learned author, however, vindicates the judges of the land against the vulgar sneer at "judge-made law." The judicial decisions on patent and copyright cases, it is well observed, must still remain "the store-house of principles for the student and the practitioner." The consideration of the Law of Patents is divided into four branches:—1st, the principles; 2nd, the cost and extent of the protection; 3rd, the formalities of the grant; and 4th, the use and vindication of letters patent. Amongst numerous suggestions, Mr. Turner makes one in favour of the revivalist; who, by "research into obsolete contrivances," produces something valuable to the public; and he observes, that the test should, in such cases, be "the degree and duration of disuse." He approves of "a succession of renewals, with an increasing scale of payments," as "the best approach to correct principle that has yet been suggested." The world of inventors is under no small obligations to the learned gentleman who has written this pamphlet, and whose fitness for his task must be obvious to every reader. The dryness of legal disquisition is agreeably relieved by anecdotes and facts; whilst suggestions of solid importance are urged with a modesty and good taste, well worthy of imitation by many who, stung by a sense of the

injustice of the present system, forget that without caution and discrimination, they will merely be hurried on from one set of evils to another, equally opposed to equity and policy.

**BAYING THE STAG.** Engraved by S. REYNOLDS, from the Picture by F. TAYLER. Published by S. & J. FULLER, London.

This print belongs to the class of works which the genius of Landseer called into existence and made popular; it has been followed by other artists with various degrees of success, and by none more efficiently than Mr. Tayler, whose drawings have long been among the most attractive in the exhibitions of the elder Society of Painters in Water-Colours. The subject which Mr. Reynolds has engraved in so striking and vigorous a manner was, if we recollect aright, exhibited in the above gallery in 1847; the scene is a rocky glen in Braemar, Aberdeenshire, a beautiful spot, to which the lover of the picturesque, as well as the sportsman, might resort for amusement. Between large masses of rock, many of them overgrown with trees and brushwood, issues a stream from the lake seen in the distance; in the foreground, men, horses, and dogs are crossing the waters, on whose bank stands a noble stag at bay, which the latter have just reached; he is bravely defending himself against his adversaries, and has already tumbled one of them into the torrent below. The huntsmen look on as if to watch the termination of the contest, while on the near and opposite bank a stalwart young urchin, without shoon or bonnet, strives hard to hold back a couple of hounds desirous of partaking in the foray.

We regard this subject as one of the most agreeable of its class; it is not calculated to elicit those painful feelings which others of a similar description are apt to engender. Like the old Roman Dentatus, the stag has his hind quarters against a rock, and if he dies at all now, he will not be unavenged; but the chances of escape are in his favour, unless the huntsman levels his long rifle at him, which he seems indisposed to do; so the animal may perhaps "live to fight another day." The whole group is most effectively composed, and the interest of the work centres as much in the magnificent landscape as in the struggle taking place in its midst. The soft, pearly tone of the engraving is highly to be commended; it gives to the plate a very rich effect; the brightness is produced by a strong light thrown on a white horse, and on one of the dogs of a similar colour, if we may be allowed to call white a colour.

**THE BURIAL OF HAROLD.** Engraved by F. BACON, from the picture by F. R. PICKERGILL, A.R.A. Published by the ART-UNION OF LONDON.

Mr. Pickergill's picture,—one of the noblest works of modern times, which now decorates the new palace of Westminster,—was wisely selected by the council of the Art-Union for engraving, to be issued to their subscribers for the present year. The choice, as we have just inferred, was well made, and though the print will doubtless prove most acceptable, it is by no means worthy of the subject; there are some parts on which much care has evidently been expended, but the two most striking figures in the composition, those of Harold and Edith, are crude and unfinished; indeed, the entire work looks as if a couple of months more labour would be necessary to make it what it should be. Mr. Bacon has the ability to turn out a print of a good order, but we cannot accept this as a specimen of what he is able to effect; still, with all its shortcomings, it sustains the character of the society in their attempts to fulfil their important duties of circulating copies of the best works of the English school. They cannot always be expected to succeed so well as their friends would wish.

**THE PARADISE LOST, OF MILTON,** with Illustrations by JOHN MARTIN. Published by H. WASHBOURNE, London.

If we remember rightly it is now about a quarter of century since the genius of Martin was exerted to produce a series of illustrations to Milton's noble poem; and perhaps no artist of any time could be found better qualified for such an undertaking. The peculiarity of the painter's mind, his grand and original conceptions, his power of describing with the pencil both the beautiful and the terrible, the range of mighty subjects which his ideas invest with a superhuman grandeur, seem to point him out as in every way worthy of appearing side by side with the immortal poet. Milton was no ordinary writer, and Martin, with all his eccentricities, is no ordinary painter; nay these very

eccentricities, if such they may be called, constitute his power, and will, there cannot be a doubt, cause his name to be ranked hereafter among the great masters of Art, whatever position the taste of the present day may accord to him. The popularity of the former editions of "Paradise Lost," with the illustrations referred to, was almost unlimited; yet not more so than was justified by their extraordinary beauty and originality; and so extensive was the demand for them, that the plates, though engraved on steel, were worn down to mere patches of black and white. Mr. Washbourne having purchased these plates has caused them to be retouched in a very creditable manner; so that if not equal to the early impressions, those now produced convey a very accurate idea of the artist's embellishments, and are quite worthy of circulation. The text is printed in a bold type, and the volume, which we understand is published at a greatly reduced charge, is one we gladly commend to public notice.

**THE PRINCIPLES OF COLOUR APPLIED TO DECORATIVE ART.** by G. B. MOORE. Published by TAYLOR, WALTON, & Co., London.

We cannot congratulate ourselves that the attempts at polychrome decoration have been successful; especially that kind of ornamentation we see most publicly exemplified at the Royal Exchange. If ornamentists studied more than they do the pictorial system of harmonious colour, they would succeed infinitely better in producing agreeable effect than by importuning the eye with an ill-digested agglomeration of crude colours and an eccentric system of cutting lines. With harmony of colour there must be consistent composition to give value to it; for even if the object be simply a display of colour without sensible representation, it is comparatively ineffective without this. After all, the utmost cultivation of taste ever tends to the simplicity of nature; and wherever nature is forgotten, every effect only promotes that barbaresque splendour which is the antipodes of sublime simplicity. The little book which has given rise to these observations is written without affectation, and contains much that is valuable, though it is not carried far enough to be practically useful.

**VIGNETTES D'ALBERT DÜRER.** GEORGE FRANZ, Munich: DULAU & Co., London.

Albert Dürer was one of the few men who may be said to represent a period in Art; his genius was inexhaustible, and there was no branch of Art in which he was not skilled with a finer apprehension of nature than it is even in the power of Art to demonstrate. It was the false ambition of the painters of the fifteenth and sixteenth centuries to be universal professors, and many went beyond the province of their Art, but few have signified themselves. Dürer was a painter, a sculptor, an architect, an engineer, and an ornamentist, and in every one of these departments he has left works, any one of which had immortalised a name; indeed, Dürer's theoretical works on human proportion, surveying, and fortification, were sufficient to establish a lasting reputation. He was born in 1471, at Nuremberg, to which city his attachment resembled that of Albert Cuyp to his beloved Dort. Dürer's father was a goldsmith, and, according to the rule of the guilds, still in force, he travelled for three or four years as a merry apprentice; for the apprentices of his day were a jovial fraternity, nothing like the shivering *auswanderer* one now meets with, who are grateful for the smallest picture of King Frederick or King Louis; indeed, to these children of the dogskin wallet, like their brethren in the "Fortunes of Nigel," the club and the rapier were often tools more handy than the legitimate implements of their respective crafts.

Numerous as are the works of Raffaelle, we may be allowed to regret that every day of his brief life was not exclusively devoted to painting; and, in like manner, it cannot be doubted that had Dürer concentrated his power entirely upon painting, he had done things yet more worthy of his genius than he has left. Michael Angelo was a giant who would ascend from the depth of his own Pandemonium, by more ways than one, to the seventh heaven of Art; but others, whose genius has not been sufficient to sustain them in their divergence from legitimate Art, have departed and left no memorable sign. Dürer was an originator of the highest order, and everything that he has left—in painting, in carving, in engraving, and in ornamentation,—has supplied a foundation for a distinct school in each of these departments, and the impulse which he gave to the Art of his time is still felt. We see everywhere in modern German Art the element of his pathos, and the spirit of his grotesque. Even

## THE ART-JOURNAL.

Kaulbach, in his charming arabesque in the Museum at Berlin, need not be ashamed to acknowledge his obligations to the mastery of Dürer.

The book before us is the "Horarium Maximiliani," or the Latin prayer-book of the Emperor Maximilian, of which there exist only two copies; one perfect, which is in the imperial library at Vienna, and the other, which is incomplete, in the royal library at Munich, and the latter is that which Albert Dürer and Lucas Cranach have ornamented with designs. It is bound in violet morocco, in size it is small folio, and printed upon very white vellum, having a German inscription, evidently posterior to the original writing and embellishment; it is in these words—"Drawings by the very celebrated painter, Albert Dürer, 1515." The book is printed in black letter, with a margin sufficiently large to receive the ornaments, which are characterised by that singular mixture of grave and gay in which Dürer was afterwards so much copied. The first page, for instance, illustrating "Sui ipsius in Deum commendatio," presents a rustic figure seated in arabesque, playing on a pipe; below him are two birds, and beneath them a monkey seizing some fruit. The next, "De Santa Barbara," is of a more appropriate kind; here we see the saint herself, and she reminds us of those charming madonnas that we see at the corners of some of the streets in Nuremberg, and nowhere else. In another a knight is drawing his sword against Death, who shows him the hour-glass with his sands run out. The number of these ornamented pages is forty-five, with a frontispiece portrait of Dürer, lithographed from that in the Pinacothec, at Munich. The work is altogether curious and highly interesting, as showing the manner of Dürer in this genre, his inexhaustible resources, and the nature of that impetus which is yet so strongly acknowledged in the German Art of the present day.

**THE COMMERCIAL ASPECT OF THE GREAT EXHIBITION IN 1851.** By W. FELKIN, F.L.S. Published by HALL, VIRTUE, & CO., London.

The Exhibition of the Industry of all Nations, which the ensuing month will herald in, is beginning to summon the literary labourer into the field of action, as it has already called forth, for many months past, those who are occupied in the walks of Art-manufactures and mechanical science. Mr. Felkin, a gentleman who, at the present time, fills the honourable post of Mayor of Nottingham, has issued this seasonable and well-written pamphlet, wherein he proposes to show what the Exhibition is NOT intended to be, and cannot accomplish; and also what is its design, and what may be its probable influence. There is no doubt a perusal of this little work will answer two good ends; it will teach the sanguine not to overestimate the advantages they expect to see realised from the great gathering of all things, as it points out to the sceptic what may reasonably be looked for in the way of decided benefit. An invitation so vast and comprehensive as that we have given to the world, cannot be answered without some practical result, either of good or evil, to ourselves as a nation; it may possibly be of both, but there is no fear of the former largely preponderating.

**THE BROAD LINE DRAWING BOOK.** Published by CUNDALL & ADDYE, London.

This little book is intended to assist young children in their earliest essays. All the objects are defined by broad lines, because children can draw with greater facility when resting their point firmly on the paper. A certain number of the earliest copies consist of simple and easily imitable lines, and the progress is so gradual that the work will doubtless be found well calculated for the proposed purpose.

**SKETCHES OF THE PACIFIC.** By CONWAY SHIPLEY, ESQ., R.N. Published by THOMAS M'LEAN, London.

This is a large work, got up with much care, and containing not less than twenty-five views, drawn and lithographed by the author himself, and accompanied by letter-press descriptions. The views are those of localities in Pitcairn's Island, the Society Islands, the Navigation Islands, and the Fejee Islands; and, from the absence of artistic treatment in their execution, and their peculiar characteristics, we may consider them faithful representations. Not the least interesting feature of the work is a page of fac-simile autographs of many of the natives of these islands who were converted to Christianity. There is some account of the present inhabitants of Pitcairn's Island, the descendants of the mutineers of the Bounty; together with much useful information relative to the Society and Fejee Islands.

**A CALENDAR OF THE ANGLICAN CHURCH ILLUSTRATED.** Published by J. H. PARKER, Oxford.

The saints of the English calendar have their legends briefly related in this little volume; it also contains as much information as is necessary to explain why particular emblems were used with certain saints; as well as a list of churches which have been dedicated to each of them. The work is well got out, as are all Mr. Parker's publications; but it requires some revision, particularly in the evident leaning towards Catholicism; and the assertion (p. 76) that Augustine was "sent into England to convert the natives to Christianity," is a broad assertion, as broadly contradicted, as it ought to be, in another page. The wretched illustrations from Smith's prayer-book, should also be omitted; they contrast unworthily with the antique figures given, any one of which is worth the whole of them.

**A POPULAR NARRATIVE OF THE GREAT EXHIBITION.** By PETER BERLYN. Published by J. GILBERT, London.

A very useful and sound little history of the rise and progress of the Great Inter-National Exhibition of 1851, in which the first movements toward it are carefully detailed; and a very good analysis is given of all preceding Industrial Exhibitions at home and abroad, as well as a large amount of information connected with the construction of the building itself; and abstracts of official documents connected with the entire movement.

The author has done justice to the efforts which have been made to instruct the English manufacturer, and stimulate him in his artistic endeavours, and we feel bound to acknowledge his courteous notice of the exertions made by the *Art-Journal* in helping forward its consummation in 1851.

**THE MUSEUM OF CLASSICAL ANTIQUITIES.** Part I. Published by J. W. PARKER, London.

A quarterly journal of Architecture and the sister branches of Classic Art, detailing the characteristics of the great ages of antiquity, is a work certainly wanted; and one which if properly conducted cannot fail to be popular and useful. The editor says—"The object which we propose to ourselves, is to draw attention to the invaluable vestiges of classic antiquity, whether recently or long since discovered; to elicit researches and disquisitions on the descriptions by ancient authors of those monuments which are now lost to us; and to bring together the scattered notices of Classic Art," sufficient to render the works and customs of antiquity more familiar to the student. The first part contains some interesting papers by Professor Donaldson, M. Hittorff, Professor Schenborn, Mr. W. Lloyd, &c. The papers on the Lesche at Delphi merit particular attention; and the work is altogether one which cannot fail to be welcomed.

**AN ESSAY ON THE ORIGIN AND DEVELOPMENT OF WINDOW TRACERY IN ENGLAND.** By EDWARD A. FREEMAN, M.A. Published by PARKER, Oxford and London.

This volume consists of several papers on the subject of tracery, which were read before the Oxford Architectural Society during the years 1846 and 1848, but in an extended and improved form. The work is purely architectural, and the author repudiates the mystic symbolism which many writers attribute to the architects of the middle ages. In every style of architecture except the Gothic, windows are supervacuities, always extremely difficult of treatment; but in Gothic, the window and its tracery are strictly in harmony with the rest of the structure. It has been reserved for the Gothic architect essentially to embody this physical necessity; and hence from the simplest forms of the window to the most majestic, the gradual approaches to perfection of this prominent feature of the style may be recognised; and it is shown by extant examples that the principle of the successive forms of Gothic architecture was developed in the window earlier than in any other part of the building. To discover the origin of tracery in windows, it is necessary to consider in its rudest forms that style of window to which this embellishment is peculiar. It is curious and interesting to turn back many pages in the history of architecture to the rude lancet window, and regard it as the pure element into which we must resolve the grand Gothic window with its multiform tracery. The great step towards the formation of the Gothic window was the agroupment of these lancets in pairs, and when this had been effected, the triple and multiple agroupment was at once suggested, and here began the exercise of taste in form. It is however the couplet which has most contributed to the development of tracery. To the triplet is given a pyramidal form, which serves

sufficiently to fill the arch, but each member of the couplet must be uniform, and the space above the two lights is heavy unless pierced. The simplest and perhaps earliest figure which was placed under the arch and above the window was the circle, without reference to composition. Following geometrical tracery from its earliest and simplest to its most elegant combinations, the author proceeds to consider in his second chapter "Flowing Tracery," and in his third "Complete Continuous Tracery, Flamboyant and Perpendicular." The concluding chapter treats of "Miscellaneous Windows, under which are classed Triangular, Square, Flat Headed Windows," &c. &c. This is a purely architectural book, that is to say historically; but the author is not a professional architect, so much the better for the reader; the style is simple and straightforward, not charged with professional technicality and detail, which is often so wearisome to a non-professional reader who seeks information. The work is profusely illustrated, and the result of immense labour and research.

**FLOWERS AND THEIR POETRY.** Published by W. S. OAR, London.

An elegant little volume, by an author already favourably known by his "Illustrated Book of Songs for Children." It contains several charming little poems by Delta, and is ornamented with some simple woodcut letters of great taste; each page being decorated with a coloured border. The title-page is a fancy subject of great merit. This tiny volume will be a welcome gift to many a fair young girl who may love flowers as well as the author does, and excuse herself in his words—

"It is a weakness that may win a smile,  
Not tempt a frown from sage Philosophy."

**THE INTRODUCTION OF PRINTING.** Engraved by WALKER, from the Picture by J. E. DOYLE. Published by the Engraver.

A few years ago it was proposed to erect some public memorial to commemorate this important event. Meetings were held, committees appointed, speeches delivered, resolutions framed and passed; in fact the scheme went through the usual routine customary on such occasions—excepting the dianer to celebrate its satisfactory fulfilment. It appears strange the metropolis possesses no public monument of this kind; and that the respect which would assuredly have been paid to Caxton had he been a citizen of some small German principality, should be withheld from so great a public benefactor, in the wealthiest city of the world. The discussions connected with the proposal turned apparently the attention of artists, at least, to the subject, and we have already an engraving by Mr. Walker, after a picture by J. E. Doyle, painted for Edward Magrath, Esq., of Hampstead. The same subject has been selected as the themes for pictures by Mr. Wehnert and another eminent artist. Our attention is now confined to the engraving by Mr. Walker. We are induced to do this not only from the great merit of the picture, but on account of some literary questions it involves. The subject forms an interesting episode in English literature. It is that of Caxton's presenting the proof sheet of a work, viz., "The Dictes and Sayings of Philosophers, emprynted by me, William Caxton, at Westmestre, the yere of our Lord 1477, folio," which had been translated for him by Anthony Wydeville, Earl Rivers, to John Esteney, their mutual friend. Esteney, however, was not Abbot of Westminster until 1492, when he succeeded Thomas Milling, Abbot from 1466 until that year, when he died. Earl Rivers, known more favourably by the ballad he composed during his imprisonment, inserted in Ritson's *Ancient Songs*, p. 86, 8vo, 1790, was beheaded by order of Richard III. in 1483, nine years prior to John Esteney's elevation. The interest of the picture is greatly enhanced by the fact that it is supposed this work was presented to Edward IV., the Queen and Prince, by the Earl and Caxton, as a specimen of typographic art. The interest naturally felt by Caxton and Lord Rivers in the proof-sheet of a work, in which one appears as the translator, the other as the printer, both anxious to produce the best specimen of the art, and the sympathy of John Esteney in their success, has probably led to that severe, but truthful, simple treatment the picture represents. Unity of thought causes a concentrated expression of feeling, but which, in the larger theme of the introduction, i. e. the invention of printing in England, as it could not be true in nature, from its varied action on different minds, might appear a deficiency in Art. We are glad however to see that the theme has fallen into such able hands, and that the genius of our artists will preserve with undiminished reverence the names of two such men, as Caxton and Lord Rivers.